Helen Schmid

PUBLIC SPEAKING TODAY

A HIGH SCHOOL MANUAL

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TO OUR PARENTS
WHOSE CHIEF ELOQUENCE
WAS THE ELOQUENCE
OF KIND THOUGHTS AND LOVING DEEDS
THIS BOOK
IS AFFECTIONATELY DEDICATED

PREFACE

PUBLIC SPEAKING TODAY is planned as a practical textbook for use in a general year's course in high school public speaking. The authors believe that in public speaking classes there is usually too much talk by the teacher, too much reading about principles of elocution and oratory, too little speaking by the students. They have therefore, above all else, provided an abundance of exercises.

In its special field, this book seeks to show the young student that public speech, if it achieve its true place of honor and usefulness, must be natural, simple, and direct. The authors do not belittle in any measure the noble and thrilling oratory that has come down to us out of the past. Yet, sincere and noble as was the oratory of the past, it is not adapted to our times and ways. The kind of public speaking that men care most for today is plain, strong, earnest talk; like every-day conversation, only more carefully considered, more orderly, more forceful.

The chapter on the spoken drama is included in response to what seems a pressing demand for a simple treatment of the subject that will serve the teacher of dramatics both for reference and as a guide for from six to eight weeks' class work. There could scarcely be a better means for a natural development of the direct conversational manner than practice in the vocal interpretation of the lines of good plays.

The book is intended for use in high schools in the junior or senior year, taking the place of the usual rhetoric or literature, or both. It is not unreasonable to believe that there will be a distinct impetus given to the work in English by thus presenting the subject from a fresh point of view. Composition work there would be a-plenty, but with a new motive—that of addressing a definite audience for a definite purpose. There would also be literature study of the most vital type—that included in the field of living oratory and the spoken drama—which would open new fields of thought and feeling for the pupil.

Public speaking courses of today should train for expression on such occasions as ordinarily confront the average educated man or woman. One of the most sincere advocates of public speaking we know is the dean of the engineering college in one of our state universities. He insists that successful engineers must know how to talk in public if they

are to gain even a hearing for their projects, to say nothing of convincing men with capital to invest that a given plan is worth trying. Real estate firms often employ men of tried ability in speaking to present their propositions to the public. These are but two of many examples that might be cited.

Educators as well as men of affairs recognize the value and importance of training in public speaking. The high schools lay great stress upon this branch of English instruction. The colleges, especially the state universities, stimulate among the high schools oratorical, debating, discussion, and dramatic contests. Yet when the authors began to search for a complete modern textbook on the general subject of public speaking, written for high school students and adapted to their particular needs, they were able to find only a bare beginning in the field.

It is with the hope, then, of meeting a real need that the authors offer this book to the school public. Not more than five per cent of our population graduate from high school. As education goes in America a high school graduate is eminently educated and is stamped as a leader among his fellows. So, if this book shall prove helpful in training this select group of young people to express themselves effectively in matters of public interest whenever occasion demands—in church, club, city council, board of directors, mass meeting, court, and legislature—it shall have justified the hope with which it was undertaken.

The authors shared in the writing of the book as follows. Mr. Lockwood wrote the Introduction and the chapters on How to Get Material for the Speech, How to Build the Speech, How to Win and Hold an Audience, The Informal Address, The Formal Address, The Oration, The After-Dinner Speech, Everyday Conversation, and How to Make the Most of a Public Meeting. Mr. Thorpe wrote the chapters on How to Utter Speech, Debate, The Impromptu Talk, The Spoken Drama, The School Organization, and What to Do and How to Do It. The exercises were written or selected by Mr. Thorpe. The book is, however, in a real sense the product of collaboration: the plan of the book and of each individual chapter was thoroughly discussed by both authors, and the work of each author criticized by the other.

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INTRODUCTION

INTRODUCTION

I. Oratory Still the Supreme Art

The demand for good public speaking is as great as it ever was. Some years ago there was a prevailing belief that the spoken word had lost its power as a real force in shaping men's opinions and influencing their actions. It was commonly thought that the newspaper and the magazine were about to take the place of the preacher, the lecturer, and the stump-speaker. But such has not been the case. Though the country is sown thick with newspapers and magazines, and almost snowed under with well-written and instructive books of every kind, the public responds as much as ever to the magic of living speech on the lips of living men. If anyone doubts this statement let him count over in his mind the number of public addresses that have been delivered in his community during the past year from pulpit and stage, from the stump and from the Chautauqua platform. And then let him add up the scores and hundreds of addresses — frequently brief and informal, but often vital and impassioned — that have been uttered on the spur of the moment in committees, conferences, school and college faculties, social gatherings, city councils, law courts, conventions, and civic celebrations. Such a test can hardly fail to show that the public still has needs which the printed page does not supply. Society still cherishes its gifted speakers; and every national crisis gives added proof of their value.

Skill in public speaking is a great advantage to any citizen. Chauncey Depew says: "There is no accomplishment which any man can have which will so quickly make for him a career and secure recognition as the ability to speak acceptably." In

some professions the art of oratory is necessary for success. Woe to the preacher who cannot preach! The lawyer must either talk or perish. The politician is doomed if he cannot persuade men to his way of thinking. In other professions it is of the greatest value. The teacher's influence in a community will be greatly increased if he can speak well and to the point; for, as a community leader, he must often appear before audiences of every sort. The doctor, the civil engineer, the welfare worker, the master mechanic will be a greater force in civic affairs and will enjoy increased personal pleasure if he can talk simply and persuasively to his fellow citizens whenever he may be called upon.

The art of public speech is of supreme importance in a democracy. Great causes are lost and won upon the platform. Vast numbers of citizens do little or no reading; but form their opinion and decide upon their actions largely in response to the appeal of the spoken word. In many a crisis people need only to be informed to be convinced. Often men yield readily to sound argument, and not infrequently angry crowds give way in friendly consent to earnest and persuasive oratory. In times of great national danger and excitement it is almost necessary to reach the people thus, by direct appeal through the eloquent voices of trusted leaders. Great reforms are seldom carried through without the aid of impassioned orators. For facts and principles that lie at the root of things, and that determine the fortunes of a people for good or evil, may be well enough known to all, yet fail to exert the required influence upon their lives and actions. This is because their feelings have not been aroused on the points at issue. They have seen truth only in the abstract. To secure results it must be brought to concrete, glowing reality in the heart and the imagination. There is no surer or simpler way to effect this change from cold knowledge to urgent conviction and flaming action than through the living personality of the orator. But the speech

can be no greater than the speaker; eloquence is chiefly character put into words and deeds.

Oratory is still the supreme art. It is alive. Men see its results at once. Upon it hang the issues of life and death. We cannot estimate the influence that great speakers have had upon our characters and our actions. Hundreds of thousands of men and women have had their lives changed as a result of the utterances of such preachers as Wesley, and Spurgeon, and Frederick Robertson, and Phillips Brooks, and Dwight L. Moody. We erect marble statues to our Garrisons, and Wendell Phillipses, and Frances Willards, and Henry Gradys to show our gratitude to them for the lasting influence of their words upon the lives of men and the course of civilization.

More than once the future of a nation for centuries to come has been decided by an oration or a debate. When the stupid and tyrannical attempt was made by King George III (the really great minds of England were friendly to America) to enforce his will illegally upon the American Colonists by means of writs of assistance and the Stamp Act, American liberty was preserved chiefly because of the eloquence of Samuel Adams, James Otis, and Patrick Henry. Of James Otis, John Adams said: "Otis was a flame of fire—Otis's oration against writs of assistance breathed into this nation the breath of life." And every high school student knows by heart the fiery words of defiance that Patrick Henry hurled in the face of the tyrant king during a debate in the Virginia House of Burgesses at the time of the Stamp Act struggle. For ten years in many speeches he continued to inflame the hearts and stiffen the wills of the American people against royal insult and injustice. His crucial and most famous speech came finally in the Provincial Convention of March, 1775. How could words be more eloquent and effective! "There is no retreat but in submission and slavery. Our chains are almost forged. Their clanking may be heard on the plains of Boston. The next gale that sweeps

from the north will bring the clash of resounding arms. Our brethren are already in the field. Why stand we here idle? What is it that the gentlemen wish? What would they have? Is life so dear or peace so sweet as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take, but as for me, give me liberty or give me death!"

In like manner, words quite as much as swords and bullets fought the issues of the Civil War. The guns at Vicksburg and Chickamauga, and Gettysburg, and Antietam, and Fredericksburg played the tune that had been set long before by Webster and Lincoln in the great debates of 1830 and of 1858 on the necessity of one government, one flag, one standard of justice and liberty. In his reply to the argument of Senator Hayne of South Carolina, that a state had a right to nullify a Federal statute, Webster once for all, in the most able and dramatic speech in American history, made good to the will and conscience of the American people the principle of Union, now and forever, one and inseparable. And, again, the doctrine of human freedom secure in a purified but undisrupted Union, was buttressed with granite in the words of Lincoln during the famous series of debates with Douglas. American boys and girls can never forget some of the sentences that fell from Lincoln's lips during those wonderful days: "A house divided against itself cannot stand. I believe this Government cannot endure permanently half slave and half free. I do not expect the Union to be dissolved — I do not expect the house to fall — but I do expect it will cease to be divided. It will become all one thing or all the other." And those other words in reply to a charge by Douglas that Lincoln sought to give social equality to the negro — what American boy would let them die! "In the right to eat the bread without the leave of anyone else, which his own hand earns, he is my equal, and the equal of Judge Douglas, and the equal of every living man."

It was not because the Spanish minister to America (in a private letter that was stolen and published in a New York daily) described President McKinley as a "cheap politician who truckled to the masses" that America went to war with Spain in 1898. It was not because, so far as we could tell, the *Maine* was sunk by the Spanish. The real force that sent the United States into the war was a speech delivered by Senator Proctor of Vermont, in which he described what he had seen with his own eyes in the Spanish camps in Cuba where the cruel General Weyler brought together Cuban noncombatants — old men, and women, and children — to perish by thousands of hunger and disease. The effect of this speech, when it was published in the newspapers throughout the country, was instant and overwhelming. The moral wrath of the American people broke loose, and nothing but war would satisfy them.

Finally, what was it that saved the soul of America at the last moment before it was too late, and that saved the cause of the Allies and of civilization? Was it not the fervid, fearless, stinging oratory of Theodore Roosevelt; and of other unblinded and undaunted patriots like him? We know that

> 'Tis man's perdition to be safe
> When for the truth he ought to die.

Yet the American conscience woke up slowly to the awful fact that we, too, must take a part in the brutal game of killing and being killed forced upon the world by a depraved Kaiser and his infamous, murderous hordes. It was all but impossible for peace-loving America to think in terms of war. We were asleep in a fools' paradise; our moral sense was blunted; we were even ignoring the ordinary laws of self-preservation. But Roosevelt was awake, and he gave the alarm in his great fearless voice. And he aroused our consciences and gave courage to our hearts.

II. Organized Public Speaking in the High School

Since public speaking is so much used in the higher concerns of men, teachers are more and more coming to see that it is the duty of the schools to foster it wisely, and to guard its quality. They think these ends can be achieved best through the high school. The good public speakers of the next generation will come from the high school students of this generation. They will come almost *wholly* from the high schools. The high school graduate is a far more favored person than he realizes. Not more than five Americans in a hundred graduate from high school; fewer than twenty-five out of a hundred from grammar school. So we do not exaggerate when we say that the youth who goes through the high school is a very fortunate person, and that he is sure to be a leader in the affairs of the Nation twenty years from now if he is at all active, and worthy, and patriotic. Now and then, some strong, energetic man or woman of great native ability, who has not had a chance to go through high school, will come to the front and be a leading factor in public affairs; but the chances are overwhelmingly on the side of the high school graduate. So, more and more, attention is being given to public speaking courses, discussion clubs, and debating and oratorical contests. Hundreds of contests are being held among the high schools of the various states, and thousands of boys and girls are competing in these contests under the skilful direction of university officers and high school principals and teachers.

You high school students have taken prompt and healthy interest in these things. Most of you take a natural delight in debating contests and dramatic clubs. There is something alluring to every bright boy and girl in the art of public address. Debate gratifies the desire for combat. The orator, almost as much as the athlete or the soldier, wins our admiration and arouses us to emulation. No doubt "coming events cast their

shadows before." You see in the practice of public speech a source and an avenue of power and fame. Athletics is all very well for the high school and college. But at forty or fifty it will lose for you something of its charm. There are bigger things out there in the world where full-grown men are lining up for great mental battles in law courts, in legislatures, in political campaigns, in fierce conflicts of right against wrong. The boy who is preparing for these blood-red struggles of heart and mind will reap an increasing reward as the years go by. He will always admire the athletic champion who has done so much for the school in many a last ditch. And he will be glad, when the strain of middle life comes, that he himself laid in muscle at the right time; that he early learned to take hard knocks with a smile; and that during his school days he got the habit of hitting the line hard, no matter how little he felt like doing it. But when "the shouting and the tumult" of high school days has died, and when the athletic captains and kings shall have departed, he will be glad, also, that when he became a man he put away childish things, and that he got early practice in the enduring arts of intellectual combat.

It is fortunate that there is alive in so many high school youths this native and active interest in public speaking. For, not only is it a high and helpful motive in its own right; it connects itself, also, by ties that are natural and unforced, with other worthy and refined educational activities. In connection with public speaking the study of language acquires a new and added charm. High school debates today deal with vital public questions; so the student must plunge into the current of national and world events. As a result, he early gains familiarity with the best papers and magazines. He studies history in the making. Almost unconsciously, too, he comes to know the civic institutions and social movements in the midst of which his life is cast, and in contact with which he must find his way to mature and useful citizenship.

III. True and False Rhetoric

Pure taste today requires that the speaker be natural, simple, and sincere. He will be effective only as he practises these qualities; and effectiveness is the supreme end to be achieved. There is a true rhetoric and a false rhetoric, and unfortunately it is the glitter and pomp of the false rhetoric that most easily captures the minds of the immature and the uneducated. The untrained speaker is too likely to fix his attention upon surface qualities — the glowing word, the fine phrase, the dramatic pose and gesture, the sonorous voice, the polished period, and the high-wrought climax. He is much inclined to be imitative; and he is almost sure to imitate outward habits of the speaker he admires rather than ways of thought and noble traits that lie deep in the character of the speaker — sincerity of feeling, clarity of expression, soundness of logic, closeness to fact, loyalty to truth, skill in the arrangement of material and in the marshaling of argument. There is no vice of oratory so hard for a beginner to rid himself of as this habit of attending more to form than to substance.

There is a common fashion in debate and oratory that cannot be too strongly condemned. It takes big words to describe it, for it is full of sound and fury. It is artificial and ambitious; bombastic and grandiloquent. When we meet it on the stump, at a barbecue, or a Fourth of July celebration we call it the "spread-eagle" style. It has been widely adopted by crude young lawyers, ambitious politicians, and obscure Fourth of July orators throughout the United States. It has even gotten into Congress. In reality, these peacock patriots are imitating a noble model. The manner of speech which they attempt came down to us from the golden days of American oratory. These showy young men are trying to speak as Daniel Webster spoke. But the style has become sadly debased. Besides, a David cannot fight in the armor of a Saul. Our

great American orators of seventy-five years ago had been trained in the Greek and Latin classics. They were true to the models of the past and true to themselves. In body and mind and spirit they were great men, so they very properly voiced their thoughts and emotions in great ways. Their style was lofty, sonorous, and impressive. They naturally chose words of many syllables rich in open vowel sounds. Their sentences were long and involved, and were often built up in slow and stately climax. The phrases and clauses of these long-drawn and weighty sentences and paragraphs were delivered rhythmically, with a cadence that rose and fell like far-flung billows breaking in successive waves upon a rocky shore. Their audiences were trained in the same school that the orators were; so they liked their manner of speech. They had leisure for it. As they read few books, few newspapers, and almost no magazines, they looked to their public speakers for instruction as well as for pleasure and inspiration.

But now all is changed. We live in a new and swift and crowded age. We have jazz, and movies, and automobiles. Not only do we have morning and evening newspapers, and books flowing from the press every day in unceasing streams on every conceivable subject, and brilliantly edited magazines laid upon our tables every week with the culled and compressed news of the world fitted temptingly to our appetite, but we have the telegraph, the wireless, and the trans-Atlantic dirigible. Surely if there is anything going on in the world worth knowing we can learn it without the aid of a public speaker; and if there is any pleasure to be had we can have it without rhyme, or reason, or appeal! So while we do still delight in public debate and true oratory, our taste differs from that of our grandfathers. The Mark Antony who mounts the rostrum today and politely asks his friends and countrymen to lend him their ears must be very winsome indeed, if he woo any large group of people away from jazz, and movies, and autos, and shouting

newsboys, and ravishing magazines and magazine advertisements, and Zane Greys and Rex Beaches, and telephone bells, and messenger boys, and the whirr of aërial navies and pleasure craft.

What then, in brief, does a cultivated modern audience demand of the public speaker? It insists, first, that the speaker himself be genuine; second, that he know something worth while and know it well; third, that his own feelings and convictions be fully enlisted in the theme that he presents; and, fourth, that he talk straight to the point in simple, natural, forceful language. People today listen to a man for what he himself is. Personality is the greatest force on earth — more attractive than the magnet, more glowing and penetrating than radium, more deeply charged with subtle and mysterious energy than electricity. There are still people who are willing to improve their minds; who like to think; who are inquiring after truth; and who are quick to respond when someone who is an authority upon a subject is willing to tell them at first hand what he knows about it. Other things being equal they would rather hear a man speak on an issue of public interest than read what he writes about it. All men and women are not hard, cold, and sceptical. All people at times feel truly and deeply, and often they hunger for something really worth while upon which they may nourish their hearts and minds. But they are quick to see through what is empty and catchy. They must feel sure that the speaker's own brand is upon what he says. It will not do for him merely to borrow the thought of other people, commit it to memory, and then deliver it in a stiff and showy manner. Even when the young speaker presents matter that has become truly his own in thought and conviction, as well as in language, he must not recite it parrot-like. There must be "blood-earnestness" at the moment of delivery. And the voice must be natural, the language easily understood, the incidents and illustrations taken from the world in which the listeners themselves live.

. These are high ideals and difficult of achievement. But they are not too high; and, at any rate, we do not expect to attain our highest ideals but only to grow by reaching after them. In America, educators think it so well worth while for the young people in the secondary schools to strive earnestly for excellence in public speaking and debate that they are freely spending time and means, and costly specialized energy, in order to assist them in their work. So it is not too much to believe that cheap, showy, and parrot-like fashions in debate and oratory will soon lose their vogue, and that, instead, we shall have simple, sincere, and virile utterance that shall convey both light and heat — that shall clarify truth and at the same time carry it alive into the hearts of men and women with genuine passion. Robert Louis Stevenson sums up the whole matter when he says: "There can be no fairer ambition than to excel in talk; to be affable, gay, ready, clear, and welcome; to have a fact, a thought, or an illustration, pat to every subject; and not only to cheer the flight of time among our intimates, but bear our part in that great international Congress, always sitting, where public wrongs are first declared, public errors first corrected, and the course of public opinion shaped, day by day, a little nearer to the right."

Exercises

1. Think of every place in your town where public meetings are regularly held.
2. In your community did public speaking have much to do with making a success of the Great War program?
3. Can you think of any occasion in your community when a single speaker turned the tide for good or evil?
4. Is there any single speech of a public man in our day the influence of which can be compared with that of Patrick Henry in the Virginia House of Burgesses in 1765?
5. Look up the story of the Lincoln-Douglas debates.
6. Name two or three speeches called out by the Great War. Look up one of these speeches and read it.

7. When Livingstone was a boy of twelve he heard a speech that made him dedicate his life to missionary work in Africa. What speech has most influenced you?

8. Take the most bombastic, "spread-eagle" speech you can find and pack its meaning into not more than twenty sentences.

9. List all the points you can think of in favor of high school public speaking.

PART I

FIRST STEPS IN THE ART OF PUBLIC SPEAKING

CHAPTER I

HOW TO GET MATERIAL FOR THE SPEECH

Josh Billings somewhere makes a remark to the effect that "there ain't no use in knowin' so many things that ain't so." It may well be that there is no use of talking so much when one has nothing to say. But, on the other hand, there are many things in this world that are so, and that are worth knowing and telling. The bottom thing in a speech is subject matter. We can make no headway until we have ideas and facts. There is no use going to mill if we have no grist to grind.

All life is just one endless process of picking up facts and storing up wisdom. The most useful and interesting orators are those who have seen most and thought most and experienced most. You are to get matter for speeches and debate everywhere. And you are so young now; your senses are so alert; your minds are so eager and so filled with curiosity; your memories so plastic ("wax to receive and marble to retain") that it will be a very simple matter for you to pick up and pack away vast stores of information.

I. Original Thought

It is natural for everyone to want to be an original thinker. We should like to utter only such thoughts as are brand new. And this is a good thing; for, surely, each human soul must have some new inlet of truth from the vast silence and mystery that encircles us. And we owe it to ourselves and to our fellow men to utter the best truth that has been given to us. No one has ever spoken on this point to the minds and hearts of young people more eloquently than Emerson in his essay on *Self-Reliance.*

There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better or worse as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. The power that resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. . . . Trust thyself: every heart vibrates to that iron string.

But after all, the great truths of life that make for the weal or woe of humanity have been pretty well known for ages. So it is only rarely that the most gifted person finds a brand new truth about nature or human nature. This ought not, of course, to discourage the desire for intense and independent thought, since no matter how old a truth may be, it has meaning for you, and comes to life in your soul only when you have thought it out for yourself; and in a sense it is new knowledge; for now for the first time in history it has a new lodging place; a fresh angle of reflection; and no one can foresee what may be born out of this contact of an old truth with a fresh mind. At least you remint it; it takes the color of your personality; and you clothe it in your own word and phrase. So men are on safe ground when they toil and sweat to bring fresh ideas into the world.

II. Experience

Perhaps, in the long run, no subject matter will prove so useful as that which is drawn from experience. Here is a source of knowledge that is both fresh and true. The word experience comes from a Latin word that means to *try*, or *test*, or *pass through*. What you have tried and tested for yourself you can rely upon. It is practical, that is, you have practised it yourself by going through it. Such facts as are gotten in this way almost always have weight and force. And when you refer to things in a speech that you have yourself seen, heard, tested, or had a hand in, you feel so certain of what you say that it convinces those who hear because of its solid reality.

Indeed, it is only what we have passed through that fully lives for us. Life is the truest and biggest teacher of all. So the boy who wants to be a force in the world should not be afraid to live, and to live richly. He must do and dare. He must not shrink from pain and hardship and danger. Of course there is no merit in simply being reckless; and he will draw back in horror from any act or deed that his moral sense tells him is wrong. But he will welcome hard knocks in a good cause. He will handle life with bare hands. He will scorn soft ways, and will let no one coddle him. He will make courage and prompt action a habit. For fear and bravery are, after all, habits.

Broad experience is very important because it enables us to lay up a store of material to draw on in the future. Think of what such men as Roosevelt, and General Leonard Wood, and Frederick Palmer, the war correspondent, have lived through! To say nothing about the physical sensations that came to them in their hardy boyhood days of games and tramps: cuts, bumps, bruises, cold, wet, heat, motion, tense muscles, sore bones, hunger, exhaustion — and, afterward, relaxed muscles, square meals, hot baths, a snug corner by the evening fireside with a good book to read and warm beds and dreamless sleep — to say nothing about these experiences of healthy boyhood — think what they have seen and felt and heard and dared during their brave, eager, active lives! There is scarcely a rugged physical sensation they have not known, from mud, and ice, and snow, and the salt spray of the sea in their faces, to the kick of a rifle, the jolt of a rough horse, the swift motion of an airplane through space, the fierce onslaught of clouds of mosquitoes, the burning torture of tropical fever, and the sharp sting of cold lead or keen steel. When such men speak, they speak of what they know, and they know very many things indeed. How could such men be at a loss for something to say? And how could their words fail to interest and to carry weight? What such men say goes like a bullet to the mark. Their words are blood-red with life and reality.

So, in your class work and during your schooldays, draw upon your own experience. Talk about things that interest you. If they truly interest you, they will interest other people. Anything that is sincere and human is good enough to talk about. You know about things that others do not know about. They seem very commonplace to you because they are so humble and familiar. But to others they may seem new and strange. At least these simple things well told, plus the warmth and flavor and color of your personality, will interest and instruct others. Two of the wisest and best books printed in America during the last quarter of a century are Jane Addams' *Twenty Years at Hull House* and Booker Washington's *Up from Slavery*. No American boy or girl should grow up ignorant of these two stories. The writer reads and re-reads these great autobiographies with constant relish; and the chief lesson he draws from them — next to the impress made upon him by the strength and goodness of the authors — is the fact that the richest material that goes to the making of these books is taken from the humblest, most obscure, one might almost say the meanest and most distasteful things that enter into life. But the tender heart of Jane Addams and the stout heart of Booker Washington overflowed with love for the foreign people and the black people with whom they labored; and the result is we are led to love these people too, and the desire is created within us to labor with them and for them, and to share the wealth of common humanity that shines out so strangely in the dark and lowly places of earth.

III. Observation

Observation is, of course, a form of experience. It is what we have seen with our eyes, rather than what we have felt. It has to do with things outside of ourselves — the acts and ways of other people, the habits of animals, and the doings of Nature. To be a good observer one must have an alert mind and keen,

quick eyes. One must care for life, too; must take an interest in everything. It is hard to be patient with a stupid person — one who is too dull to care what is going on about him. A man's success and popularity depends very much upon the number of interests he has. If we have few and petty interests it is our business to wake up and get new and larger ones. Indeed, we can make no better test of the extent of a person's education or culture than by inquiring how many vivid points of contact he has with the world about him. Education is a waking-up process; and the best educated boy or girl is the one who is awake to the largest number of good things in life.

In Whittier's poem *The Barefoot Boy*, we have a charming picture of how a wide-awake boy gets his knowledge, and a hint of how much such a boy can pick up in the course of his every-day life.

Knowledge never learned of schools,
Of the wild bee's morning chase,
Of the wild-flower's time and place,
Flight of fowl and habitude
Of the tenants of the wood;
How the tortoise bears his shell,
How the woodchuck digs his cell,
And the ground-mole sinks his well;
How the robin feeds her young,
How the oriole's nest is hung;
Where the whitest lilies blow,
Where the freshest berries grow,
Where the groundnut trails its vine,
Where the wood-grape's clusters shine;
Of the black wasp's cunning way,
Mason of his walls of clay,
And the architectural plans
Of gray hornet artisans!
For, eschewing books and tasks,
Nature answers all he asks;
Hand in hand with her he walks,
Face to face with her he talks,
Part and parcel of her joy.

You may be sure that the bright eyes of Louisa M. Alcott, Frances Hodgson Burnett, Kate Douglas Wiggin, Frances Willard, and Jane Addams let no valuable fact of life slip by them when they were school girls. The little ugly and commonplace things about us are not to be overlooked. They, too, are a part of life; and since so many people in this world are ugly, and since the warp and woof of life is all made up of the commonplace, we cannot grip life and make our speeches convincing unless we have a firm hold upon the everyday sights and scenes and happenings. Lincoln, you know, said that God must love the common people or he would not have made so many of them.

There are two kinds of observation — one that comes as a habit of storing away for future use, and one that searches out matter for use at once. Students should early enter upon the practice of always being on the lookout for facts, incidents, anecdotes, and illustrations that will prove useful at some later time. We cannot afford to get our subject matter for speeches the way a tramp gets his living — from hand to mouth, day by day. The great orators have been far-sighted and thrifty. They look ahead to the sudden demand that may come next week or next month or next year. Some of the great passages that seem like flashes of inspiration have been thought out and written out. Daniel Webster once told a friend that "the most admired figures and illustrations in his speeches which were supposed to have been thrown off in the excitement of the moment were, like the *hoarded repartees* and cut-and-dry impromptus of Sheridan, the result of previous study and meditation." Hamilton Mabie, in his book, *Essays on Books and Culture*, writes as follows of a famous speaker: "He habitually fed himself with any kind of knowledge which was at hand. If books were at his elbow, he read them; if pictures, engravings, gems were within reach, he studied them; if nature was within walking distance. he watched nature; if men were about him,

he learned the secrets of their temperaments, tastes, and skills; if he were on shipboard, he knew the dialect of the vessel in the briefest possible time; if he traveled by stage, he sat with the driver and learned all about the route, the country, the people, and the art of his companion; if he had a spare hour in a village in which there was a manufactory, he went through it with keen eyes and learned the mechanical processes used in it."

When a speaker is on the lookout for special facts and incidents to illustrate a speech he is to make soon, he will throw out feelers in every direction. The mind must quest eagerly here, there, and everywhere and lay hold of whatever promises to be of use. He must not be content with a "Mr. Micawber sort of mind, waiting for something to turn up," he must have "a mind intent, a mind that goes to its windows and looks out and longs, and thrusts forth its telescope to find something. A mind thus intense, investigatory, and practically beseeching, amounts to a tremendous lodestone in the midst of the full-stocked Creation. . . ." And he must have a general idea of what one is in search of, otherwise he could not recognize it as just what he is after, and seize and claim it for his particular purpose. Says Emerson: "He that would bring home the wealth of the Indies must carry out the wealth of the Indies."

It is important to form the habit of seeing things accurately. Most people have hazy notions of what they see. They cannot be trusted to give exact reports. Yet truth and fairness demand exactness; and a public speaker must build up a reputation for keeping close to fact. The temper of the orator is likely to lead him to overcolor events and overstate facts. The mood of the scientist is cool and cautious; that of the orator is likely to be hot and hasty. But the orator, as well as the scientist, must first see his fact clearly in cold, hard outline, no matter how warm and glowing he makes it later with the play of imagination. because of his intense feeling about it. So it will

be a good thing for the public speaker to take lessons from the scientist and the lawyer and the realistic story writer. Writers like Hawthorne and Stevenson are noted for their ability to see things clearly and report them exactly. Even in boyhood and youth they made a practice of jotting down descriptions of objects and aspects of nature. A boy is not more earnest and eager to get a sure bead on a squirrel he is trying to bring down with his rifle than they were to see and present the object exactly as it appeared. This passage from Hawthorne's note-book is a good example of his power to report what he saw:

A walk yesterday through Dark Lane, and home through the village of Danvers. Landscape now wholly autumnal. Saw an elderly man laden with two dry, yellow, rustling bundles of Indian corn stalks,—a good personification of Autumn. Another man hoeing up potatoes. Rows of white cabbages lay ripening. Fields of dry Indian corn. The grass has still considerable greenness. Wild rose-bushes devoid of leaves, with their deep, bright red seed-vessels. Meeting house in Danvers seen at a distance, with the sun shining through the windows of its belfry. Barberry-bushes—the leaves now of a brown red, still juicy and healthy; very few berries remaining, mostly frost-bitten and wilted. All among the yet green grass, dry stalks of weeds. The down of thistles occasionally seen flying through the sunny air.

The poets, too, have been amazingly accurate observers; and if a poet can see straight and keep his eyes free from rainbow mists of imagery, surely the orator can. One who knew the poet Browning well gives this account of Browning's open-eyed habits as a young man: "His faculty of observation at that time would not have appeared despicable to a Seminole or an Iroquois; he saw and watched everything, the bird on the wing, the snail dragging its shell up the pendulous woodbine, the bee adding to his golden treasure as he swung in the bells of the campanula, the greenfly dartling hither and thither like an animated seedling, the spider weaving her gossamer from twig to twig, the woodpecker heedfully scrutinizing the lichen on

the gnarled oak-bole, the passage of the wind through leaves or across grass, the motions and shadows of the clouds, and so forth." The poet Wordsworth set out early in his career to record minute forms and impressions of nature that had hitherto been overlooked. He would brood and gaze by the hour at the outline of a flower, or the color effects of the clouds, or the pranks of a rabbit, or bird, in order that he might set down what he saw as clearly as a camera would print it. Of course poets and orators do not rest satisfied with a bare description of what they have seen so clearly. They look deep into the inner life of the thing, seize its secret charm, and render that in bright, warm images. That is what proves them to be poets and orators rather than lawyers and scientists. But they must first see the outward object with starlike keenness of vision.

IV. Travel

A wealth of material may be secured from travel. One need not travel far to learn. He need not be a rolling stone. The fact is, not much sticks to a rolling stone. Kipling has a character who no matter where he may be, says, "Well, I am due on the other side of the world." Such a world tramp may see a good deal, but he will not garner much that is useful. David Thoreau, Emerson's friend, was of a very different type. He said once, "I have traveled a great deal—chiefly in Concord." But, though his travels did not take him far, they usually netted him something worth while, and few men have ever lived who observed nature to better advantage. A companion with whom he was walking one day near Concord, said, "I do not see where you get your Indian arrow-heads." Thoreau threw his keen eye upon the ground, and a moment later stooped and said, "Here is one." Nature could hide nothing from him, and the animals told him all their secrets. "He could guide himself about the woods on the darkest night by

the touch of his feet," writes Robert Louis Stevenson. "He could pick up at once an exact dozen of pencils by the feeling, pace distances with accuracy, and gauge cubic contents by the eye. . . . His knowledge of nature was so complete and curious that he could have told the day of the year within a day or so, by the aspect of the plants. . . . He pulled the woodchuck out of its hole by the tail; the hunted fox came to him for protection; wild squirrels have been seen to nestle in his waistcoat; he would thrust his arm into a pool and bring forth a bright, panting fish, lying undismayed in the palm of his hand."

If possible, it is well to travel far, and into strange lands if one knows what to see and how to see it. We should read, though, before we travel, and should have some idea beforehand of what we are going to see. Geography becomes very real to the traveler; and history unfolds its pictures before his mind with strange vividness and power as he stands just where some great deeds of the past took place. We grow broad by travel. As we see the manners and customs of other peoples and notice not only how they differ from us but in how many ways they excel us, it leads us to make comparisons, takes away some of our egotism, and broadens our sympathies. Travel quickens and trains our taste. America is young, and is somewhat lacking yet in examples of great painting and sculpture and architecture. We are not destitute of these things; but Europe is a storehouse of art treasures. And there are hundreds of colleges, palaces, castles, and cathedrals that thrill the heart of an American youth with their age, their beauty, their dignity, their associations with the heroic and romantic past. Monuments and inscriptions are to be seen everywhere in Europe; and the lessons they teach are often deep and true and inspiring. They point out and interpret for us the great lessons of history on spots made sacred by human sacrifice and at moments when we are most alive to receive and cherish their teaching. Often

we find summed up in a brief inscription upon a statue or a tomb the guiding motive of a world hero, or the inner meaning of a struggle that drenched the world in blood.

V. Conversation

So far we have mentioned only such facts and truths as come directly from our own inner or outer life—pure thought, first-hand contact with life, observation and travel. But we are not limited to what we ourselves have thought and seen and felt. If such were the case, you high school boys and girls might be a little short of material, for it is early morning with you. You stand at the foot of the mountain with your kit on your back, and your stout staff in your hand, with the climb, and the views, and the bumps, and the adventures mostly before you. What you have already picked up is not to be despised. It is such stuff as boys and girls ought to have, and you ought to draw upon it, and make use of it in your speeches, since it is your very own. If the matter bears your imprint and design in clear bright colors, if it glows with your own true conviction, it will be interesting; it will be valuable; and people will listen to what you say gladly.

But other people, and older people will be glad to share their knowledge with you; and the total amount of information lodged in the minds of your neighbors—no matter where you live—is vast and varied. When you add together all that is known by the butcher, the baker, and the candlestick maker, and then pile on top of this the knowledge that is stored up in the minds of the doctor, the lawyer, the banker, the minister, the carpenter, the plumber, the mason, the cowboy, the farmer, the miner, and then ransack through the cellar and garret of the movie man, the chauffeur, the policeman, the railroad man, the barber, the blacksmith, the cobbler, the soldier, the sailor, and the traveling man, you will not be at a loss for facts and figures and illustrations upon any subject you may have to

treat. Here is what Mr. J. Ogden Armour, a hard-headed business man, has to say about this art of asking questions:

> Almost anyone can learn from books. Many have attained the knack of learning from things by observation. Few have acquired all there is to the art of learning from other people.
>
> Yet almost everyone you meet has something important to teach you, tell you, or show you, if you know how to ask intelligent questions, and if you are genuinely interested in learning. Some will give you information, some will teach you wisdom, some will show you the right manner of delivering a smile or a handshake. The man who would grow must be a human interrogation point.

You can get the subject matter you want simply by asking help from the people about you. When you have a subject you want to work up, and you have put the best you can into it from your own thought and experience, the next step would naturally be to ask your parents and your teachers and your older brothers and sisters what they know about it. Then it would be well to pick out four or five neighbors or citizens who have special knowledge on the subject you are to speak about, and ask them if they will let you call and talk over the matter a few minutes with them. If your topic has to do with civics, very likely you will want to interview the mayor, or your councilman, or the chief of police, or some lawyer, or the secretary of the Chamber of Commerce, or of the Associated Charities, or some well-known, respected citizen who always keeps posted on civic matters. If your topic is one that has to do with child welfare or public health, you will desire to talk with the school or district nurse, the public health officer, one or two leading doctors, some of the social and welfare workers, two or three mothers who are known to be deeply interested in seeing that pure milk is provided for all babies in the city as well as for their own, who are interested in community sanitation and clean living as well as in keeping their own homes bright and clean and pure. It may be that you are going to make a speech to arouse interest in a community pageant.

After you had thought things out for yourself as well as you could, you would talk it over in the family circle, and get as many suggestions as you could there. Next, you would talk with one or two of your teachers about it — especially the teachers in charge of history, of English, and of dramatics. Most important and interesting of all, though, would be the inquiries you would make among the pioneers and old settlers in your town. Here you would get not only facts but glowing enthusiasm and stirring stories of early days, and little, lively, snapshots that would give zest and color to your speech. No doubt you will be timid at first about going to busy people whom you do not know, especially if they are public officers, or men and women in high places. But if you are in earnest, and are tactful, and know what you want, and go after it at once without waste of time, and know how to quit and get up and leave when you are through, you will be surprised to find how kind and helpful the greatest person will be. The best citizens are always proud of their high school boys and girls. They are glad you are interested in local and city affairs, for they know you will soon have to take your due share of the burdens of civic life. Then, too, such conversations will afford you excellent practice in several ways. First, they will lead you to think hard and closely yourself on the subject you are going to inquire about. Second, they will force you to draw up a list of questions before you hold your interviews, and so will provide you with the outline for your speech. Third, they will give you practice in putting your thoughts into words. It will be a form of public speaking, and having talked thus at close range with person after person, you will feel that you can talk to a number of people together. It is said that Napoleon, when a feeling of panic would come over him at the thought of speaking to a great crowd, would regain his courage by reminding himself that he could talk to any single person in the audience without the slightest fear — and, if to each one alone, why not to these

same men and women when they were together? And, fourth, when you come to draw up, and think out, and deliver your speech you will have confidence that what you have to say is worth while, since it has been drawn directly from life — from the street, and shop, and home — and from the men and women who know most about the things under discussion and have first-hand knowledge of them. No one can go behind your facts and your information. You have been to the sources.

VI. Reading

Not only can we add to our own best thought the experience and wisdom and knowledge of our parents and friends and our neighbors; but through books we may find an open door into the minds of the greatest men and women of all ages and countries. The best thinking of the world has been preserved and written down in books. So what anyone in the world has known, we may know if we make earnest inquiry. We cannot always find the book we want when we want it. Yet it is almost true as George MacDonald says, that "As you grow ready for it, somewhere or other, you will find what is needful for you in a book." It is strange, too, how the alert and hungry mind will find something to feed on, even though it may not be the food it most needs or that is most to its taste. When I think how little chance such boys as Benjamin Franklin and Lincoln had to get at the best books at just the time they most needed them, yet how they fed their minds and grew in wisdom in spite of the mental hardships they had to undergo, I am reminded of the hardy cattle on the plains and in the mountains of the West. I have seen cattle in Arizona browsing on bear grass and mesquite and even cactus. They go through the whole year with nothing better to eat than what they can find thus on the mesa and in the mountains, yet they come through the winter in fairly good condition. Of course it takes skill to use books. But skill comes with practice; and here, once more, parents and teachers are

willing helpers. The librarians, too, will be glad to give an earnest boy or girl expert help. No one need be afraid to ask them to help find what he needs. They are fond of their work; they know their books; they know how to use them; and they have means of finding material and of running down facts that outsiders know nothing about. So let the student pry into books. Let him make all the use of them he can.

We can scarcely realize how great a debt we owe to books. Books are our most constant and accessible source of wisdom. Parents and teachers we cannot always have with us; and sooner or later, at last, we find to our surprise that there is a horizon line beyond which the knowledge of the dearest parent, the most honored teacher, does not go. We can ask questions of books at will. We never feel timid or abashed when we display our ignorance to them, or reveal to them the secret or trivial interest that urges us to seek information. They never smile at our ignorance; they never rebuff us; they never refuse to tell us all that they know. How shall we estimate to what degree we have from books coined our diction, formed our manners, fashioned our taste, found subject matter for agreeable conversation, drawn the ideals that have guided us in the choice of our business or profession, and secured the hints that have decided our action at crucial moments of our lives?

Reading is of two kinds: general reading, for the sake of enriching and broadening the mind and taste; and specific reading for the purpose of getting facts and ideas to use in a speech that is to be made very soon. Little need be said here about reading up for a special speech, since that will be taken up pretty fully in a later chapter. It was general reading that Bacon had in mind when he wrote, "Reading maketh a full mar " By this kind of reading we lay up stores of knowledge for future use. For this purpose we read all kinds of books. Nothing comes amiss. Even though we are reading anecdotes, fiction, nonsense verse for pure delight, we are often gaining

riches that will prove of value to us unexpectedly in times to come. It may surprise some to know that even Mother Goose rhymes, fairy stories, *Uncle Remus*, *Alice in Wonderland*, *Robinson Crusoe*, and many other books of this kind, will prove current coin in the world when speeches are to be made at banquets and in law courts and colleges and churches and legislatures. Very, very often, we hear allusions made to *Alice in Wonderland* by speakers of the greatest fame. So let us not suppose that we are wasting time when we read choice books of any kind that we really enjoy.

Among the most useful books for general reading are histories and biographies, books of travel, and essays. In these books we learn about men's struggles and progress, as well as their blunders and follies and crimes. We learn about the deeds of famous men and women, and see how they acted at moments of tragic crisis and human need. We see the world through their eyes; are brought face to face with great choices and great deeds, great weaknesses and great temptations. Books of travel acquaint us with the manners and customs of other peoples; give us pictures of distant and noted cities; inform us about the crops and industries, and methods of travel in foreign and remote lands; and give us some insight into the racial traits and mental habits of dwellers in other parts of the world. Essays such as those of Bacon, Emerson, Addison, Macaulay, Stevenson, Carlyle, Lamb, and Hazlitt tell us about nature and cities, and gardens, and pictures, and architecture, and travel, and books, and eloquence, and theaters, and colleges, and everything else that has been dear to the spirit of man.

Some people read too much and think too little. Think as you read, and think afterward about what you have read. Boys and girls who read all the time just for the sake of filling up the hours, or getting thrills from the words and deeds of brave heroes and lovely heroines will find that their minds are getting weak and flabby. A passion for reading of this kind is little

better than a passion for drinking and gambling. We fly a kite by running *against* the wind; and so you will rise in your thought and strengthen your soul by matching thought against thought as you read. You will not want simply to be wafted along on the strong breeze of interest and excitement as you read. It will be well once in a while to stop and ask, How about this? Where is this going to take me? After all, is that true? Would any one have acted that way? Or, say to yourself, That statement does not seem to convince me. I want to think a little more about that situation. Or again, It seems to me that the author is trying harder to be witty than he is to be true. Well, I don't agree with the author there. That's something I should like to talk over with Father or Mother; it's too deep for me. For example, if you read Emerson's *English Traits* compare what Emerson says with what Hawthorne says in *Our Old Home*. You will find, sometimes, that one historian takes a position almost contrary to that held by another writer. Why is this? Which writer are you to accept? Or how are you to get at the truth of the matter? The answer is by thought, by comparing and testing with independent judgment accounts that differ.

In some such ways as these you can keep your mind wide-awake and growing. At the same time you are gathering the rich fruits of thought from all climes. You are exerting your own thought and calling upon your own experience; and in case you do harvest this or that choice idea you are doing so only after it has taken the trade-mark of your own private conviction. Do not fail to apply your memory to what you read. You will want to refer again to certain noble passages, or deep truths, or startling statements of fact. Try to impress memorable books, pages, and passages vividly upon your mind so that you may find your way back to them, and so that you can lay hold of them at need. Mark lines and passages that are especially fitted for quotation; and commit to memory

before you lay the book aside, any notable line, couplet, stanza, or passage that thrills you with its force or beauty and seems to you once for all to sum up a truth that all men ought to know.

VII. Growth of the Speech

When one has to make a speech at a certain time it is well to fix upon the exact topic or theme just as early as possible so that it may take root and grow in the mind even when no special thought is being given to it. For, by some strange law, our ideas do expand and throw out fibers here and there without particular effort on our part. If the topic about which we want to gather material is a live one and we are interested in it, and if we keep it warm, and once in a while let our thoughts play about it, bits of fact, and scraps of quotation and apt anecdotes will gather about it just as a magnet draws fragments of steel and iron filings to it. Perhaps another figure of speech will make still clearer what the writer means. The topic that has been fixed firmly in the mind is like a stake that has been driven down in the middle of a stream. Pretty soon one thing after another on the surface of the stream begins to gather about the stake that has been planted. Now a straw lodges, and again a leaf or a twig. Before very long quite a collection of drift will form there. And the larger the mass becomes the more rapidly it will grow because it is exposing more and more surface each hour. It is just so that straws of thought and twigs of quotation, and bright, flashing blossoms of imagery, and now and then a good sound stick of illustration, swept along on the current of thought, are gathered about the idea that has been set up in the mind.

One is often amazed to see how material collects about an active idea held in the mind. As likely as not the first newspaper you pick up will have an editorial or some scrap of comment that bears exactly on your subject. You will talk with

some one at the dinner table or on the train, and to your surprise the stranger will drop some remark that just fits into your topic. You go to church or to a lecture, and before the hour is over some magic spring is touched, and out there flashes a ray or even a flood of light on your topic. Some day you read a novel, and here again a certain character says something or a certain situation arises that seems as if it had been made to order for your speech. This law of mental attraction that is always working in your interest will be of more and more value to you as you grow older. The time will come when you have to make many speeches. Perhaps you will have to keep three or four centers of interest alive at once on very different subjects. But no matter whether you have to make a speech at a banquet tonight on *Going Over the Top*, and another one tomorrow night on *Law Enforcement* at a civic meeting, and another one next week on *The Boy Scout Movement*, and still another a little later on *School Loyalty* — each topic will grow and ripen in its own way; and useful matter will come drifting in to you from various sources to attach itself to the proper topic it has natural kinship with. The speaker who is in constant demand, and the speaker who must face the same audience day after day and week after week, would fall by the wayside if he had not learned this habit of alertness, of waiting, of meditating beforehand.

Exercises

1. Plant in your mind the seed thought — *Class Spirit*. Imagine that you are to be called upon soon to give a brief speech on this topic before your fellow students. For one week, now, jot down in a notebook every item, fact, thought, or illustration, gathered from your observation or reflection, or reading, or conversation, that seems suited to your theme. Read the results to the class just as you have put it down from day to day. (Let each member of the class, during a part of some recitation period, make an outline for the imagined speech.)

2. During one month write down in the best form you are master of, every new, bright, original thought that comes to you from your own reflection or inner life.

3. Tell in ten or twenty sentences to the class the livest, most vivid experience you had during your summer vacation.

4. Read Theodore Roosevelt's chapter on *The Strenuous Life*. Or, draw Thoreau's *Walden* from the library and read selections from it.

5. Make a list of eight or ten activities — physical or mental — that have a real grip upon your life.

6. Read selections from Opal Whitely's *The Journal of an Understanding Heart* in the *Atlantic Monthly* of May, June, or July, 1920. What do you think of the writer's power to observe?

7. As you read this, stop; shut your eyes; call before you the breakfast table as you left it; now write down on a slip of paper every object on the table you can recall distinctly.

8. Ask a policeman in your town what his chief duties are. Find out from him whether more of his time is spent in keeping order and arresting lawless citizens, or in helping good citizens to get about easily and find out what they want to know. Ask him if his duties are any easier and pleasanter now than they were in the days before liquor was outlawed.

9. Describe the worst or most interesting storm you were ever in.

10. Come to class tomorrow morning prepared to tell what you saw and heard on the way home from school tonight.

11. Describe to the class in a lively way (1) your feelings on the first birthday that you realized you were getting "grown up," (2) your first football game, (3) your most exciting experience, (4) the happiest day of your life.

12. Tell of the most striking person you have ever met.

CHAPTER II

HOW TO BUILD THE SPEECH

The next move after the search for materials is the putting together of the speech. Indeed, while the quest for ideas is still on foot, and the couriers of thought are posting over land and sea — prying into the deeps and gazing into the starry heights — one sturdy, stay-at-home workman of the mind is busy laying out plans for the building that is soon to rise, and checking up, stowing away and arranging the materials as they come in from this, that, or the other source. The materials that are to enter into the building — besides the plan or outline — are paragraphs, sentences, phrases, and single words. This chapter will deal with these building materials.

I. The Plan of the Speech

An old colored man who was much praised for his fine sermons, said to his admirers, "It's easy enough to preach a sermon. All you haf to do is to take a tex, an' den mystify, an' sprangle out, an' bring in de rousements." A good speech is made in very much the same way. That is, we first decide upon a theme; then we focus and limit and explain the meaning of this theme; and next we arrange the subject under three or four simple heads; and finally we drive the main truth home with force and fire. Of course, it is better to clarify than to "mystify" at the beginning; and it is somewhat better to expand than to "sprangle out;" and we should be careful not to make the "rousements" mere noise. But this orator had grasped the main idea even though he did not express it in exactly the right words.

The high school student should realize at the very start, though, that any speech he is likely to make during his school days will be so brief that the plan suggested above will not fit his needs. He will rarely be asked to make a speech of more than eight or ten minutes in length; never longer than fifteen minutes. Since this is the case, both teacher and pupil should avoid the effort to draw up a formal plan with introduction, body, and conclusion, all worked out in main heads and subheads, with even the subheads divided down to the smallest point. A twenty-minute speech might require a formal outline —a forty- or fifty-minute address surely would. But "sufficient unto the day is the evil thereof." For the pupil in high school the day has not yet come when he must wrestle with subject matter that refuses to be crowded into brief space.

Since, then, the typical high school speech will be from seven to ten minutes long, how foolish it is to plan it as if it were a grown-up oration or address that would require thirty, forty, or fifty minutes to deliver! It would be just as sensible to fit out a boy scout with the uniform and arms of a major general as to have him make a plan for his brief speech on the model of an extended speech or oration. Boys and girls are often confused when they try to plan a speech after the textbook fashion, with introduction, discussion (with main heads I, II, III, and subheads, 1 2, 3, and sub-subheads a, b, c, d), and conclusion. In the ordinary high school speech one or two striking sentences in the first paragraph is all that is needed by way of introduction. The body of the speech, if it is very brief, will be made up of four or five paragraphs arranged in logical order, each paragraph dealing with a single topic or point of view. Whatever is necessary to conclude the speech may be brought into the final paragraph in the form of a terse summary, a telling application, a brief, pat anecdote, or a striking quotation. A ten- or fifteen-minute speech may have a short opening paragraph; the body of the speech may be divided into three

or four chief heads with two or three paragraphs under each head; and there may be a concluding paragraph. A plain high school speech might be likened to a log cabin in the woods or a snug little cottage or bungalow in town. It is just as much out of place to draw up the plan of your speech on the lines of a Chautauqua lecture, a debate in the Senate, or a Phi Beta Kappa address as it would be to plan your modest home on the lines of the White House, or a summer mansion by the sea.

Some such outline as this might do for a five- or six-minute speech by a high school senior who is asked to help arouse interest in the high school paper.

SUPPORT THE HIGH SCHOOL *Trumpet*

I. For the glory of now and then seeing your own name in print.
II. You cannot keep posted on high school activities unless you read the *Trumpet*.
III. The *Trumpet* makes for high school loyalty and unity.
IV. Other schools will judge us by the quality of our paper.
V. The *Trumpet* offers a means of developing student literary talent.

The following outline has been used in a fifteen-minute speech to seniors in high school on the theme

WHY GO TO COLLEGE?

I. *To Experience Four Years of Pure Enjoyment.*
    1. Innocent pleasure is a natural right of the college student.
    2. The choicest friendships of life are made during college days.
    3. Sane social, athletic, and esthetic recreation is a regular part of the college program.

II. *To Fit Oneself Better to Make a Good Living.*
    1. It is right to desire high success in life.
    2. College training vastly increases one's prospect of success in life.
    3. During the War our boys saw clearly that it pays to be educated.

III. *To Learn how to Pursue Life as a Fine Art.*

1. Our chief need is not a living, but a *life* — rich, radiant, harmonious.
2. If the outward world fail or betray him, the educated man can fall back upon an inner world of ideas, of taste, of character.
3. The four years in college are crucial ones for the storing up of spiritual riches.

IV. *To Fit Oneself for Worthy Service and Leadership.*

1. Since the college graduate receives so much, much will be expected of him.
2. The chief luxury in life lies in doing good to others.
3. The War taught us that a nation will prove strong or weak in proportion as its citizens are able to serve it.
4. The happiness or misery of an age will depend upon its leaders.

II. The Paragraph and Its Place in the Plan

A paragraph is a developed topic. It is a small essay in itself, and is the chief building unit we make use of as we round out the completed speech. Great pains should be taken to make each paragraph a clear, strong, orderly whole, since the strength of the finished speech will be little greater than the strength of the separate paragraphs when welded together. A paragraph is not unlike a state in the Union. It has its own laws, and rights, and local ideals and duties, yet it bears a vital relationship to the whole union. The Union would not be strong and great were it not for the sturdy, orderly life of the states that compose it. On the other hand, each state gains a force and quality from its connection with the Federal Government that it could never achieve all alone.

Be sure of a topic sentence around which to mould your paragraph. It is often wise to state this chief thought in the opening sentence. At least be sure that you *can* state it in a single sentence. You will unfold this germ sentence in various ways. It must grow and enlarge under your hand, so that

every phase of it will be brought out. You may repeat it in some bright and striking way. You may state what it is *not*, and so throw it into relief by contrast. You may add interest to it by a happy quotation. You may make it clearer by using an example that is familiar to everyone. You may make it stand out in bright colors by a well-conceived image or figure of speech; and, again, you may give it zest and point by means of a well-told anecdote. Whatever method you make use of in developing it, make it clear, make it lively and make it unified and complete. In my youth I was told about a very eloquent speaker who had the habit, when unfolding a topic, of first putting the idea in the barest, clearest, strongest words he could think of; then of holding it up before his hearers in a golden figure of speech; and then finally of draping it in the richest and most glowing imagery.

The opening sentence of a paragraph, whether or not it contains a condensed statement of the topic, should be striking, and worded with skill. Many of the greatest speakers reserve the topic sentence until the very close, and then sum up in a short, strong, easily remembered sentence the full meaning of the paragraph. This closing sentence, by the use of an epigram or an apt quotation, might well repeat the substance of what was put into the first sentence. It is a good thing to keep always in mind that the paragraph is a little realm in itself, and is to be composed as a finished unit in its own right, though, of course, it must be made to follow naturally upon the paragraph that went before, and it is to merge gracefully and firmly into the paragraph that follows. Gibbon, the historian, had wonderful skill as an architect of language. He thought out his book by chapters, and his chapters by sections, and his sections by paragraphs, and his paragraphs by sentences. Then, knowing beforehand exactly what sort of block of thought material he wanted to swing into place at a certain section of a given chapter, he would round out and polish in his mind with slow

toil the paragraph that was to be fitted into the chosen place. He would not write this paragraph out on paper, but would carry it in his mind, and ponder over it, and let it roll about until all the rough edges were worn away, and then when it was perfectly finished and completely memorized he would deposit it on paper with his pen. As a result of all this, his paragraphs are not merely models of unity; each one is also a bit of finished art.

III. The Sentence

In this chapter the putting together of a speech has been likened to the building of a house. But the figure does not hold good at every point, since all the materials that go into a building are cold and dead, while every element that goes to the making up of a speech is aglow with warmth and life. A speech as a whole is an organism; that is, it is alive throughout; and every member not only acts upon every other member, but also draws vitality from the central source of life — the theme or germ idea. The theme makes itself felt in every part, from the plan, or outline, to the separate words that enter into a sentence. And, on the other hand, every phrase and sentence and paragraph shoots back a live wire of connection with the theme from which it draws its electric energy.

Now one of the strongest parts that enters into the life of a speech is the sentence. The sentence, though it throws out fibers of connection with the sentences about it, and with the paragraph in which it is embedded, is a unit in itself. It is the lodging place of one complete thought. When a group of thoughts, living together in close friendship, organize themselves around a topic, they are called a paragraph. So the sentence is the smallest organized unit of composition. If one can succeed in coaxing a few words and phrases to come together in clear and logical order, he will have built a sentence. And if he can build one sentence, he can build another. So, by adding

one sentence to another, he can make a paragraph. And, since he can do over again what he has done before, he can create other paragraphs until he has enough for a speech. From all this we readily see that if we can achieve enough skill to make a choice sentence, we shall have mastered a chief secret of good speech-making.

Some sentences should be short, and some should be long. Some should be loose, some should be balanced, and some should be periodic. The nature of the thought to be expressed will be our best guide in choosing the form in which to cast a given sentence. But the writer has it within his power to vary his sentences almost at will. There are other ways of killing a cat than by choking it with butter. You can pounce upon your thought from in front or from behind, from above or beneath. You can turn it and twist it and bend it at your pleasure. You are to learn in your composition and rhetoric courses all the sleight-of-hand tricks that deal with sentence-making. You cannot learn too much deftness and skill in this art. Your ease as a speaker will depend much upon your knack as a sentence charmer. Usually there should be more short sentences than long ones in an oration. Short, snappy sentences seize and hold the attention. They make the speech seem lively and rapid. The listener has only a second to grasp each idea as it comes; whereas the reader can go back and read a sentence over and over if he wants to. So the speaker should make his sentences clear and brief; particularly the opening sentences of a speech should be short and striking in order to interest and win the audience at the start. In working toward a climax in the body of the speech, or when the feelings of both the speaker and the audience are wrought to a high pitch, long sentences are often in place, and if so, come naturally. In any case, sentences should not all be of the same length or formed on the same model. Variety is always desirable, for the sake of contrast and relief if for no other reason.

A few words may be of value concerning the rhetorical use of the three chief sentence forms: the loose, the balanced, and the periodic. The loose sentence is one that might come to an end before it does and yet make complete sense. It is not a fault because it does not end, as the rest of the matter belongs in it if it is a good sentence. But a period might stop it at one place or another and leave it grammatically correct. In the following sentence from Carlyle's *Essay on Burns* the sentence might come to an end and make full sense at any one of five places before the period that now closes it.

He does not write from hearsay, but from sight and experience; it is the scenes that he has lived and labored amidst that he described: those scenes, rude and humble as they are, have kindled delightful emotions in his soul, noble thoughts, and definite resolves; and he speaks forth what is in him, not from any outward call of vanity or interest, but because his heart is too full to be silent.

The two following sentences are not only loose, they are bad:

This is a preparation for removing freckles in liquid form.

The newly wedded pair departed with the best wishes of their friends for a short journey.

The loose sentence lends itself to easy, familiar speech, and to anecdote and description.

In the balanced sentence one part is set over against the other. The first half answers to the second half, and usually a punctuation mark serves as the point of balance. "I am fond of animated paintings, but I do not like painted animations." "Happiness comes from without; joy springs up from within." The balanced sentence is well adapted to passages that aim chiefly to teach, to explain. It is very useful to sum up a great truth, or a main argument, so that it will impress the listener and stick fast in his memory. It offers an inviting space for wit to turn a handspring in; and it is a favorite garb for both paradox and epigram. It gives to one's style both force and finish if it is not used to excess, but if overdone, it gives an impression of

smartness and insincerity. Nearly every great orator, at times, makes use of the balanced sentence with telling rhetorical effect. The following examples give a good idea of the skilful use of this sentence form. The first is from Dr. Samuel Johnson's *Essay on Pope:*

If the flights of Dryden therefore are higher, Pope continues longer on the wing. If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment and Pope with perpetual delight.

The power of French literature is in its prose writers; the power of English literature is in its poets.

Mercy and truth are met together; righteousness and peace have kissed each other.

In the periodic sentence, the complete meaning is made clear only at the very end. The thought is suspended while phrase after phrase, or even clause after clause, is added, until at last the whole heavily freighted idea is deposited safe and snug on the dock. The periodic sentence affords a neat and orderly way in which to convey one's thought. How skilful and attractive such a sentence as this of De Quincey's! "Upon me, as upon others scattered thinly tens and twenties over every thousand years, fell too powerfully and too early the vision of life." The periodic sentence is often used for the expression of involved and weighty thought. It gives compactness and dignity to discourse. It is a matter of close and skilful packing; it may be made to carry what, less deftly handled, would fill up three or four sentences. It is not as good a form for oratory as it is for poetry and the essay, as the hearer has a hard time to hold firmly in mind the first part of the sentence and all that comes between until the end where the whole meaning finally becomes plain. Examples of this type of sentence are usually so long, and the space at the writer's command is so limited, that only two more illustrations can be given here.

Sitting last winter among my books, and walled round with all the comfort and protection which they and my fireside could afford me, to wit, a table of high-piled books at my back, my writing-desk on one side of me, some shelves on the other, and the feeling of the warm fire at my feet, I began to consider how I loved the authors of these books.— LEIGH HUNT

Some twenty or more years before I matriculated at Oxford, Mr. Palmer, at that time M. P. for Bath, had accomplished *two* things, very hard to do on our little planet the Earth, however cheap they may be held by eccentric people in comets — he had invented mail coaches, and he had married the daughter of a duke.—DE QUINCEY.

IV. The Phrase

First the plan, then the paragraph, after that the sentence, and next the phrase; this is the order of work for an expert speech-maker. The phrase is the most minute factor that enters into the building of a speech, except the single word. By a phrase we mean the union of two or more words into an expression that is a grammatical unit. When mind and heart are aglow, striving to make some dull fact or cold truth unusually clear or strong or winsome, like a flash, two or three or a half dozen words will rush together and join in a bright, new, strange union that exactly meets the need. Such an expression not only renders the sense of the fact or truth we are striving to bring out, but it burns with such force and beauty as to set the feelings aglow with delight. When words have melted together thus to bring out the meaning of an idea, they make a grammatical unit, so that one word cannot be torn from the other without destroying the sense. No one word alone could express the sense; the same words put together in some other order could not express it. For example, when we speak of *a mist of tears*, we could not put in place of these words *tear-mist* and secure the same effect. In Shakespeare's phrase, "the dew of yon high eastward hill," the picture floats in the air like a glorious bubble; drop out one word, or change the order of

the words the least bit, and you prick the bubble. The glory will vanish if you touch it.

It is the phrase that gives to language its magic effect. Here, if anywhere, genius lurks. The person who is born with the gift of striking out great phrases, or who can capture the gift and persuade it to become a dainty Ariel to serve him at need, is sure to succeed as an orator, if he have besides solid gifts of mind and character. No first-class orator, no truly great poet, is without this gift. The commonest mind can draw up an outline for a speech. Anyone who can think at all can arrange sentences in an orderly way about a central topic and so make a paragraph. Little skill is needed to make a sentence; though there is more play for artistic surprise and cunning workmanship within the limits of the sentence than there is in the making of the plan or the building of the paragraph. But the one who originates new and potent phrases must be an enchanter. His is a fairy-like power that calls together in the dance of language words which never before tripped together and induces them to join hands and pass and circle in entrancing figures not seen before.

But let it not be thought that this is the work of mere craft or cunning. It will never do for a student to set out with the purpose of weaving bright garlands of words just for display. It will not do to decorate one's thought deliberately. Uneducated people are likely to find delight in "flowery" language just because it is flashy, as they like paper flowers and bright prints in their homes. But the mighty phrases that stir us, and that throb on through the ages with undimmed lustre and undiminished power are those that come into being from true, warm hearts and earnest, honest brains in moments of deep passion and intense thought. True figures of speech, and undying phrases arise in oratory and poetry as the rose puts forth its bright bud and glowing blossom, or as the pear ripens into golden splendor on the bough, by means of some inner

vital force that resides in nature and makes it desire to enrich the world with beauty and plenty. In the same way, every great truth, idea, mood, and passion that is fitted to enter into the education and enjoyment of men is pressing for utterance. Such ideas, moods, truths, and passions will always yearn for release so that men and women may have increased happiness. Orators and poets are the enchanters who work the desired magic.

When the right phrase has come into being it lasts forever. "The strenuous life," "the white man's burden," "the square deal," "the full dinner pail," "peaceful penetration," "watchful waiting," "the peerless leader," "the grand old man," "proper words in proper places," "the not-ourselves-that-makes-for-righteousness," "the mystic chords of memory"—in each expression the unique thing is said once for all. It is not necessary to repeat, and improvement is out of the question. The poets have given us our greatest phrases. Such examples as the following are scattered everywhere throughout the world's great poetry:

> The flinty and steel couch of war.
> The primrose path of dalliance.
> The short and simple annals of the poor.
> The poppied warmth of sleep.
> The innocent brightness of a new-born day.
> The sapphire heaven's deep repose.
> The last sunset cry of wounded kings.
> A tumultuous privacy of storm.
>
> A something far more deeply interfused,
> Whose dwelling is the light of setting suns.

V. Words

Last and smallest and liveliest of all among the factors that enter into the making of a speech is the single word. In the long run we shall win or lose through our choice of words and our skill in placing them. The study of separate words seems

the littlest thing of all, but in reality it is the biggest. Words are interesting in themselves. They are the symbols of ideas — husks in which lie rich kernels of meaning. The cradle of Abraham Lincoln (if he ever had one) would be a poor, plain little thing; but the fact that the heart and brain of Lincoln had been rocked in it would make it a glorious and coveted object throughout all ages. "Words are the signs of thoughts, and thoughts make history." So no small word is to be despised; for the mightiest idea must find some word in which to lodge if it is to make its way in the world of men and change the course of nations.

Words come floating down from the past bearing priceless cargoes of meaning and suggestion. Many scholars, orators, and poets find the dictionary a charming book to read. It is no objection that "it is hard to follow the thread of the story," for each word tells a story of its own. To follow the history of any one of a thousand words in daily use — little homely, hard-worked words that are as common and humble as the patient burro that bears our burdens over the rough, dusty trail — would be as thrilling as a moving picture show. For example, there is the word *pester*. What does it mean? Where did it come from? Well, it does not mean now what it used to mean. And it has come out of a distant past. It goes back to an old French word which meant to entangle the feet or legs of a horse so it could not wander away. The horse would, of course, be annoyed by such a clog; so, later, the word came to be used to describe anything that worries or embarrasses a person. And the well-known, rather soiled, unheroic word *pecuniary* — known to every business man though not many business men know where it came from — study its history for a moment. It goes back to the Latin. It comes from a word that means *cattle*. In primitive times cattle were a chief medium of exchange. An ox was hard cash. Things that were bought and sold were reckoned in terms of cattle. So *pecuniary*

came to mean whatever had to do with buying and selling; and still later came to be applied to anything that has to do with money matters.[1] The little words *don* and *doff* were at one time *do on* and *do off*. One *o* was dropped out and the two words grew into one. To *don* one's cap is to *do it on;* to *doff* it is to *do it off*. It will be seen from these simple examples how hundreds and thousands of words that we use in our daily speech go back to strange and interesting origins. The better one knows the life history of any word that he uses, the more likely he is to use that word aptly.

A speaker must make his words express his exact meaning. The chief use of words is to convey ideas. Perhaps in a spirit world men read each other's thought without the use of language. But certainly in this world we have to employ some vehicle to carry ideas from one mind to another. And, do the best we can, there is bound to be some waste in this act of transfer. It is our duty to make this waste or leakage just as slight as may be. So it should be our prime effort to use words that are clear and exact. Landor, one of the most perfect writers of English, says: "I hate false words, and seek with care, difficulty, and moroseness[1] those that fit the thing."

Students are too much given to vagueness and looseness in the use of words. This is partly because they know too few words, and partly because they are too lazy to make careful use of those they do know. Ought not every high school student look upon it as a patriotic duty to keep our language pure? And ought he not as a mere matter of honesty express himself just as accurately as he possibly can? Why should not a student add five hundred new words to his vocabulary every year? He could do this if he earnestly desired to. But the average student slips into careless and slovenly ways of talking. He says: "My, that was a *grand* piece of beefsteak!" "I never tasted such *elegant* waffles before;" "Isn't it *something awful*

[1]Look up also the etymology of *peculiar*, *chattel*, and *fee*, and of *moroseness*.

the way that girl wears her hair!" And we fall into the cheap yet costly habit of making a few slang words take the place of the fresh, strong, exact words that we might just as well lay hold of. How we overwork such ugly, beggarly words as "bum," "nifty," "classy," "smooth," etc.! Slang is not to be objected to so much on the ground that it is new, or rough, or out of taste, for much slang is fresh, apt, and full of vigor. It is, moreover, picturesque and imaginative sometimes; and now and then a slang expression passes over into good usage and is accepted by the best writers. But "the unchecked and habitual use of slang (even polite slang) is deleterious to the mind. Not only is slang evanescent — it also has no fixed meaning. Its terms are vague and ill-defined, and they grow more and more uncertain from day to day. Thus the use of slang tends to level all those nice distinctions of meaning, all those differentiations between word and word, which the consensus of the language has been at so much pains to build up. Everything is 'fine!,' or 'immense!,' or 'stunning!,' or 'just gay!' from an appetizing breakfast to an epic poem, from Alpine scenery to the cut of a friend's coat."[1]

While we are striving to be accurate we must not make the mistake of becoming too tame. The lively and forceful speaker has to risk something for the sake of ease and energy. "Let our language be our own, obedient to our special needs. 'Whenever,' says Thomas Jefferson, 'by small grammatical negligences the energy of an idea can be condensed, or a word be made to stand for a sentence, I hold a grammatical rigor in contempt.' 'Young man,' said Henry Ward Beecher to one who was pointing out grammatical errors in a sermon of his, 'when the English language stands in my way, it doesn't stand a chance.' " [1]

Since it is the task of the orator to make words vivid as well as to make them clear, we must see to it that we have at hand plenty of short, strong words that arouse and sting like a blow

[1] Greenough and Kittredge: *Words and their Ways.*

in the face, or a slap on the back. Indeed, it is just such words as *blow* and *slap* that I refer to. These words strike the senses. There are many such words that are alive with sensation; and since the young and the old, the educated and the uneducated alike have experienced the sensations, they ought to form the warp and woof of plain strong talk to the common people. The following list, selected at random, will give an idea of the concreteness and power of such expressions. They strike home like the blow of a club, or the gash cut by a well aimed tomahawk. *Grab, bump, stub, blab, whack, bunt, nudge, flop, hug, rub, grunt, rip, flout, punch, stumble, blurt.* The true orator has at his command hundreds of such words as these. And he is not ashamed to use them just because they are common and homely. He works magic with them; for he knows when he is using such words that he is moving in paths that all men have trod. He is on the sure, solid ground of common humanity.

Finally, words must be used to give charm and beauty as well as clearness and force. It is the function of words to move as well as to instruct. The orator speaks more to the heart and the will than he does to the mind; so he must choose words that are full of feeling and suggestion. Such words are not cold and sharp like icicles, or hard and solid like bullets. They may be very simple and familiar words; but over and above the plain meaning that they convey there is an afterglow of feeling, a mist of beauty that gathers about them — just as the rosy light of evening lingers in the west after the sun has set, or the dew gives added sweetness to the purple grape that ripens against the wall. It is the power of association that gives these words such richness and charm. They call up distinct sensations and tender or vivid impressions from the past. Such words as *good, bad, home, father, mother, cry, laugh, eat, sleep, rest, work, hard, soft,* not only have very clear meanings attached to them; they enter into our inmost being. They have meaning for our whole nature.

By instinct the orator summons the word that is saturated with feeling. His art lies in choosing the word that suggests much. You remember, in Milton's *Comus*, how the seducer offers the Lady "orient liquor in a crystal glass." Why does the poet use the epithet *orient?* What does it suggest to your mind? The remarkable thing is that it calls up various images — any one of which would serve the purpose. For one person the word *orient* unlocks the whole, bright, glowing East; to another it suggests the crimson of the dawn; while to a third it brings the image of the drug drawn from the gorgeous poppy. In the *Ode to a Nightingale* Keats uses the expression

> Magic casements, opening on the foam
> Of perilous seas, in faery lands forlorn.

If you will turn to your dictionary you will see that *forlorn* means *lost.* But how much more than this Keats makes it mean! As we read the word here we feel a sense of desolation, loneliness, and misery. Or study such synonyms as *bloody* and *sanguine, slaughterous* and *murderous.* The Latin *sanguine* arouses no terrors, but the term *bloody* makes us shiver. We can smell blood as well as feel and see it. And, as to murder — it may be committed in any one of a half dozen pretty little dainty ways, by poison, by dagger, by cruel word or look! But *slaughter* can have but one suggestion. To *slaughter* means to *butcher* and one must butcher at close range. When Rustum speaks of "these slaughterous hands" he has reference to hands dyed in the blood of men who had fallen victim to his terrible sword. And, finally, compare the words *domicile* and *home.* These terms are synonyms. But *domicile* does not touch the emotions in the least. A man's domicile may be a Fifth Avenue mansion, a stationary freight car, or a boarding house, so far as his feelings are concerned. But when we utter the word *home* what a rush of feeling comes over us! We are at once back with father and mother and brothers and sisters around

the glowing fire; memories of books and games come trooping through the mind; delicious odors of cookies, pies, and roast turkey are wafted in from the kitchen — but we must call a halt, for a whole book could not tell all that the word *home* means to us.

Exercises

1. Look up three or four good short speeches and note the opening sentences.

2. Study the closing sentences of these same speeches.

3. Study the current speeches of our great public men as they appear in the newspapers from time to time. Every year noted public men speak throughout the country. Hear such orators as often as you can. If you cannot hear the speeches, read them, as they are printed in full in the great newspapers. As you study these speeches note (1) the skill displayed in opening sentences, (2) striking examples of the balanced sentence, (3) phrases of unusual force or beauty, and (4) words of peculiar fitness and suggestive power.

4. Draw from your school or city library a volume of the speeches made by one of our recent Presidents — Cleveland, McKinley, Roosevelt, or Wilson. Take any speech in the collection that appeals to you, and study it throughout, with special attention to (1) its plan or structure, (2) its separate paragraphs and sentences, (3) its memorable phrases, (4) its charm and fitness of diction.

5. With pencil and paper in hand follow carefully the next three speeches you hear. Is each outlined? Try to make an outline of each.

6. For the next month watch the speeches you hear for striking expressions that get into your experience and suggest much to you. Report these in class.

7. Make an outline for an eight-minute speech. Write the speech; read it aloud, watching for good and bad phrasing. Now go through the speech, cutting out weak expressions and putting in their place apt, strong phrasing. Be sure to drop all useless words; be careful that you say just what you mean. Read again. Now revise as before. Finally rewrite the whole.

8. Study the sentences phrase by phrase, word by word, in this selection. Pick out the words and phrases that seem to be richest in meaning and suggestion; those that seem most forceful and apt. Are there more short words or long words? Note the simple plan of the selection.

A MESSAGE TO GARCIA

When war broke out between Spain and the United States, it was very necessary to communicate quickly with the leader of the Insur-

gents. Garcia was somewhere in the mountain fastnesses of Cuba — no one knew where. No mail or telegraph message could reach him. The President must secure his co-operation, and quickly.

What to do!

Some one said to the President, "There's a fellow by the name of Rowan will find Garcia for you if anybody can." Rowan was sent for and given a letter to be delivered to Garcia. How "The fellow by the name of Rowan" took the letter, sealed it up in an oilskin pouch, strapped it over his heart, in four days landed by night off the coast of Cuba from an open boat, disappeared into the jungle, and in three weeks came out on the other side of the island, having traversed a hostile country on foot, and delivered his letter to Garcia, are things I have no special desire now to tell in detail.

The point I wish to make is this: McKinley gave Rowan a letter to be delivered to Garcia; Rowan took the letter and did not ask, "Where is he at?" By the Eternal! there is a man whose form should be cast in deathless bronze and the statue placed in every college of the land. It is not book-learning young men need, nor instruction about this and that, but a stiffening of the vertebrae which will cause them to be loyal to a trust, to act promptly, concentrate their energies; do the thing — "Carry a message to Garcia."

General Garcia is dead now, but there are other Garcias. No man who has endeavored to carry out an enterprise where many hands were needed, but has been well-nigh appalled at times by the imbecility of the average man — the inability or unwillingness to concentrate on a thing and do it. Slip-shod assistance, foolish inattention, dowdy indifference, and half-hearted work seem the rule; and no man succeeds, unless by hook or crook, or threat, he forces or bribes other men to assist him; or mayhap, God in His goodness performs a miracle, and sends him an angel of light for an assistant.

And this incapacity for independent action, this moral stupidity, this infirmity of the will, this unwillingness to cheerfully catch hold and lift, are the things that put pure socialism so far into the future. If men will not act for themselves, what will they do when the benefit of their effort is for all?

My heart goes out to the man who does his work when the "boss" is away, as well as when he is at home. And the man, who, when given a letter for Garcia, quietly takes the missive, without asking any idiotic questions, and with no lurking intention of chucking it into the nearest sewer, or of doing aught else but deliver it, never gets "laid off," nor has to go on a strike for higher wages. Civilization

is one long anxious search for just such individuals. Anything such a man asks shall be granted; his kind is so rare that no employer can afford to let him go. He is wanted in every city, town, and village — in every office, shop, store, and factory. The world cries out for such; he is needed, and needed badly — the man who can carry a message to Garcia.—ELBERT HUBBARD.

CHAPTER III

HOW TO WIN AND HOLD AN AUDIENCE

Darius Green was the first American birdman. His flying machine was a marvel. He selected and brought together his materials with great care. In the drawing up of his plans and the building of his machine he revealed rare genius.

> And in the loft above the shed
> Himself he locks with thimble and thread
> And wax and hammer and buckles and screws,
> And all such things as geniuses use; —
> Two bats for patterns, curious fellows!
> A charcoal-pot and a pair of bellows;
> Some wire, and several old umbrellas;
> A carriage cover, for tail and wings;
> A piece of harness; and straps and strings.

Success seemed certain. But when he launched forth to surprise the world and all creation, his flight was a failure. It extended no further than from the barn loft to the barnyard. Somehow his machine did not take the air; he got off poorly. Now many a speaker comes to grief in the same way. He leaves nothing undone that patience and industry can achieve in the work of gathering material; and he plans and builds his speech with masterly skill. But the speech will not go. He cannot launch it. Somehow, when the fatal and longed-for hour comes, and he cranes his neck, looks about, and makes ready to take wing, down he comes with a thump, a bump, and a crash; and away go his dreams of soaring upward on the eagle wings of oratory.

Now in public address it is all-important to make a good start. Yet in the whole hard process of speech-making there is nothing quite so hard as to make easy and skilful contact with

an audience. The critical moment has come. For days and weeks everything has led up to this climax. General preparation is complete. The hour has struck. The speaker appears on the platform. The audience is before him. The next three minutes will decide whether the speech is to be a success or a failure.

I. Prepare with a Particular Audience in Mind

General preparation is not enough; there must be specific preparation as well. As you face the crowd your prospect of success will depend largely upon the degree of familiarity you feel with your surroundings. All along, as you were preparing, you should have kept in mind the sort of people you were to speak to and the conditions under which you were to speak. As you stand there the situation ought not to seem wholly strange to you. The stage, the size and shape of the room, the arrangement of the seats, the number and character of your audience ought to have been realized as nearly as possible in your mind's eye long before you actually stood there to speak. A particular speech should be prepared for a particular audience and a particular occasion.

Lincoln, even as a boy, used to turn material over in his mind to fit it exactly to the humble audience he intended it for. He said once to a friend who knew him well before the War: "You see when I was a boy over in Indiana all the local politicians used to come to our cabin to discuss politics with my father. I used to sit by and listen to them, but father would not let me ask many questions, and there were a good many things I did not understand. Well, I'd go up to my room in the attic and sit down or pace back and forth until I made out just what they meant. And then I'd lie awake for hours just a-putting their ideas into words that the boys around our way could understand."

Of course certain speeches will fit almost any audience, yet

each time such a speech is delivered one should try beforehand to think one's self into the mood and atmosphere of the company that is now to be addressed. If delivered over and over again the speech should constantly be recast to meet changing needs and varying conditions. To be sure, it will often be impossible to form a correct picture of the conditions under which one is to speak; but old and trained speakers forecast a situation as well as they can, and then, come what may, do their best to adapt themselves to circumstances. Some popular men who know that they are likely to be called upon for remarks, no matter where they may be, never attend a meeting where there is to be public speaking without shaping in their minds beforehand a few ideas suitable to the time and place. My father was such a man. I used to wonder, as I would sometimes in my boyhood take long drives with him across the Kansas prairies, why he was so absorbed and absent-minded when we were going to some church or schoolhouse or reunion where I knew he was not advertised to speak. But I learned as I grew older that he was almost sure to be called upon for a speech, no matter what the occasion. So he was wise to be always ready. One of the earliest lessons he taught me when I set out to be a public speaker was never to be taken unawares. The result has been that I have prepared many a speech I never had a chance to deliver. But in the long run such preparation was worth while.

Perhaps America has never produced a greater orator than Henry Ward Beecher. He will often be referred to in these pages, and often he will be allowed to speak out of his rich experience. He was very human, and he often expresses himself in simple and helpful ways in his desire to aid and guide young speakers. Here is an incident very much to the point from his boyhood experience:

I remember the first sermon I ever preached. I had preached a good many sermons before, too. But I remember the first real one.

I had preached a good while as I had used my gun. I used to go out hunting by myself, and I had great success in firing off my gun; and the game enjoyed it as much as I did, for I never hurt them or hit them. I fired off my gun as I see hundreds of men firing off their sermons. I loaded it, and bang! there was a smoke, a report, but nothing fell; and so it was again and again. I recollect one day in the fields my father pointed out a little red squirrel, and said to me, "Henry, would you like to shoot him?" I trembled all over, but I said "Yes." He got down on his knee, put the gun across a rail, and said, "Henry, keep perfectly cool; perfectly cool; take aim." And I did, and I fired, and over went the squirrel, and he didn't come back again either. That was the first thing I ever hit; and I felt an inch taller, as a boy that had killed a squirrel, and knew how to aim a gun.

Then follows the account of how he preached his first *real* sermon:

First, I sketched out the things we all know. "You all know you are living in a world perishing under your feet. You all know that time is extremely uncertain; that you don't know whether you will live another month or week. You all know that your destiny, in the life that is to come, depends upon the character you are forming in this life;" and in that way I went on with my "You all know's" until I had about forty of them. When I had got through that, I turned round and brought it to bear upon them with all my might and there were seventeen men awakened under that sermon. I never felt so triumphant in my life. I cried all the way home. I said to myself: "Now I know how to preach." [1]

So a given speech should be made to fit a given audience. A trained speaker may be called upon in the course of a single day to give a seven- or eight-minute speech over and over again in the same town. He will change the substance of his speech very little. But, after all, no two of the talks will be alike. Let us say that he speaks first to a high school audience at nine o'clock in the morning; at eleven he will meet a group of city officials and present his topic to them; at twelve he lunches with the business men of the city and makes his talk to them; at three he meets the leading women of the city at a church or club

[1] *Lectures on Preaching:* Delivered at Yale University.

and speaks to them; at five he addresses a hundred working men as they come from the shops after their day's work; and at eight in the evening he speaks to a company of university professors and professional men. He will adapt his language, his manner, his illustrations to the needs of each group. When he talks to the high school boys and girls and to the working men he will probably use shorter and simpler words than he will when he talks to the professional men, and he will draw his illustrations from the sources that are most familiar to the audience he is addressing at the time. When he speaks to the city council and to the women he will, no doubt, be a little more formal than when he speaks to the boys and girls, and the shopmen, and the merchants. He may speak in a witty or humorous vein at the luncheon and at the high school assembly, while he may express himself in the most serious and dignified manner before the scholars and thinkers and reformers whom he may meet in the evening, or at the gathering of earnest women. Before the merchants he may touch upon merely the practical and business bearings of his subject. When he talks to the boys and girls his chief object may be to arouse their interest, and he may do this by bright stories and witty allusions. He may feel when he speaks to the shopmen that what they need most is information, so he will pepper and salt his remarks with facts and telling examples that will make the issue as clear as daylight. In addressing the city authorities his main effort may be to move them to action, and he may have to appeal to selfish or partisan motives in order to get them to act. But the upshot of it all is that each time he speaks he has clearly in mind before he rises and opens his mouth, the place, the time, the company; and on each occasion he fits his speech to his audience just as the doctor knows beforehand the needs of each patient and selects his medicine with reference to the person and the disease.

Says Booker T. Washington — one of the truly great Ameri-

can orators of the generation that came in with the Civil War — "I always make it a rule to make especial preparation for each separate address. No two audiences are exactly alike. It is my aim to reach and talk to the heart of each individual audience, taking it into my confidence very much as I would a person. When I am speaking to an audience, I care little for how what I am saying is going to sound in the newspapers, or to another audience, or to an individual. At the time, the audience before me absorbs all my sympathy, thought, and energy."

II. Meet Your Audience on the Level

You should not be afraid of your audience. You should not feel yourself above it. It may be supposed that the people before you are neither better nor worse than you yourself. Says Lincoln, "I always assume that my audience are in many things wiser than I am, and I say the most sensible thing I can to them. I never found that they did not understand me." The brilliant Sargent Prentiss, unsurpassed among American orators, said, "It is impossible to speak too well to any audience." On the other hand, the following story, told by Professor Phelps, shows how Patrick Henry, great orator though he was, came to grief on one occasion. "Patrick Henry thought to win the favor of the backwoodsmen of Virginia by imitating their colloquial dialect, of which the biographer gives the following specimen from one of his speeches: 'All the larnin upon the yairth are not to be compared with naiteral pairts.' But his hearers, backwoodsmen though they were, knew better than that; and they knew that a statesman of the Old Dominion ought to speak good English. They were his severest critics."

III. Be Friendly

The men who have most constantly won their way into the hearts of audiences have been the men who have shown genuine

interest in the people. They have desired to be on good terms with their listeners, and they have made this plain in the frankest and most unmistakable ways. They like the people; and they are fond of their approval. They are willing to go out of their way to serve them. They make themselves one with the crowd wherever they go. They show themselves friendly because they are friendly. This intensely human and lovable quality has marked almost every one of our recent popular American speakers. This is one of the chief charms of William Jennings Bryan — and how unfailing his charm is! Roosevelt was supremely a good fellow. People could not resist him. They might now and then be out of humor with him, and disagree with him violently, but he was so open, and manly, and overflowing with good will to all honest men that people could not help admiring and trusting him. It is this same quality that makes Governor Henry Allen of Kansas so winsome and effective as an orator. People who know him cannot help loving him because they know he loves all men. Beecher, in his day, had a great heart and went straight to the affections of men; and preëminently among all great men Lincoln valued his fellow men, and loved them, and as a result was absolute master of the hearts and minds of whatever assembly of people he chose to address.

IV. Be Earnest

Be earnest. Above all things else the secret of oratory lies in this. It requires something more than earnestness to be eloquent, but no eloquence is possible without intense feeling and deep conviction. When one is completely wrapped up in his subject he forgets all fear — forgets himself, even, so that every trace of vanity and insincerity flies away. He does not merely have a grasp of his subject; his subject has complete possession of him. He feels that his message is greater than he himself. Something behind him and above him speaks

through him. Happy is the orator who can thus come under the sway of a master idea or conviction.

Jane Addams wrote recently: "I have never had the slightest 'passion for success in public speaking' but merely a desire to get across something which I wished to say. Public speaking as an art, in and of itself, irrespective of the message, has not interested me." Booker Washington tells us in *Up from Slavery*, "I make it a rule never to go before an audience, on any occasion, without asking the blessing of God on what I want to say." Said Phillips Brooks, "The real power of your oratory must lie in your intelligent delight in what you are doing." Wendell Phillips puts into two sentences the secret of his magic eloquence: "The chief thing I aim at is to master my subject. Then I earnestly try to get the audience to think as I do."

The curious fact that many of our most masterful speakers approach the hour for a great public effort with extreme dread and anxiety seems to be directly related to this spirit of almost religious earnestness that goes with public speaking. President Samuel Lough of Baker University, in a letter to the writer, says: "As a boy and young man I was perhaps abnormally timid. During my first year at college, when my name was announced for a chapel oration, I immediately decided to withdraw from college rather than speak. . . . I have never become entirely free from the dread of speaking." It is related of President Frank W. Gunsaulus that during the early days of his ministry in Chicago — and he never surpassed the eloquence of his youth — he would sometimes become so agitated at the thought of entering the pulpit as the hour drew near when he must preach, that he would have run away from his study in a panic if friends had not held him to his task. No one who has listened to Bishop William A. Quayle, fearless, fluent, brilliant orator that he is, would ever suspect that he could tremble at the thought of standing on his feet before an audience. Yet here is his confession in a friendly letter to the

author: "When I started to college the thought of speaking in public was as a nightmare. It turned me pale to think of it, yet not for a moment did I doubt that this was my business. It hurt to try to speak, and it hurts yet. None the less I must speak and there's the end of it. I was pushed as the current of a river. . . . I have suffered agonies in this holy art of public speech, and that is part of the cross men in speaking places must bear." And even Bryan was not immune from fright. He writes, under date of February 23, 1920, concerning his boyhood attempts at public speaking while at the academy: "I recall that on my first appearance I was so frightened that my knees gave more applause than my audience."

V. Be Animated

Next to having something that is worth saying and next to saying this with passion and conviction, the secret of successful public speaking is to be found in vivacity, animation. A slow, dull man has no business on the platform. He might join the I. W. W., or run for the Presidency of the Mexican Republic, or turn bronco buster, but he need not hope to make a place for himself as a public speaker. He cannot hope to stir and move others unless he tingles with life himself. He must not only be physically alive; he must be vibrant with sympathy for all sorts and conditions of men; and his mind must be eager and alert — swift as an eagle and restless as the sea. He must have life, and must trust human nature. He must be earnest, but he must also be genial, and able to see the funny side of things. He must not be afraid at times to "let nature caper." If he is natural, he is bound to be lively.

There is an indescribable charm in vitality. It is a native gift — often the mere overflowing of animal spirits, and abounding physical health. Sometimes it shows itself in ease, fullness, spontaneity. It seems to go by moods, so that one can

never be quite sure whether the exercise of speaking is to be an hour of luxury or a period of distress and torture. "The animated speaker," writes Professor J. H. McIlvaine, "seems to overflow from an inexhaustible fullness. His tones are full and sonorous; his changes of pitch and inflection are full; that is, they rise and fall to the full pitch required by the sentiment; his articulation is full, distinctly enunciating every sound, without being labored or overstrained; his emphasis is full, reaching the just measure of force and frequency; and the modulation or melody of his speaking is full, and satisfies the ear. In a word, fullness is the characteristic of the whole delivery."

This quality of vivacity, or animation, sometimes takes the form of playfulness — something very different from either wit or joviality. There is a beautiful passage in Dr. William Matthews' book, *Literary Style*, which does justice to this quality of personality. "By playfulness," he writes, "is meant that indescribable something which at particular times surrounds particular people like an electric atmosphere, which gilds their thoughts, lends a perfume to the commonest sentiments, and for a time, translates those who fall under its spell into a kind of fairy land remote from the humdrum views, the jog-trot sequences, the little carking cares . . . which almost inevitably beset average life at average moments. This quality is the last touch, the finishing perfection of a noble character; it is the gold on the spire, the sunlight on the cornfield, the smile on the cheek of the noble knight lowering his sword-point to his lady-love; and it can result only from the truest balance and harmony of soul."

CHAPTER IV

HOW TO WIN AND HOLD AN AUDIENCE (Continued)

Form of Delivery

At the crucial moment when you rise to begin your speech a good deal will depend upon the form of delivery you have decided on. Of course many high school speeches are written, committed, and recited from memory. Still, high school students who speak at all, and are starting out with the hope and purpose of becoming strong, trained public speakers, will, from time to time, most likely practise all the forms of discourse that a mature man or woman would use. So it is worth while at this point to take up with some care the various methods that public men adopt in the preparation and delivery of their speeches. While the art of speech-making is being learned, it may as well be learned right. There is no reason why these first steps of instruction should be replaced in after life. So what follows assumes that the student is in the world and of the world.

1. You May Write the Speech and Read It from the Manuscript

The least popular way to present a speech is to write it and then read it to the audience. This method of delivery appeals strongly to the timid person, and to the person who has a passion for exactness, and the person who delights in polished beauty of style. In the quiet of his own room the speaker can spend hours and days upon the careful preparation of his address. No matter how his hand may tremble, or his knees knock together, when he comes before the audience, he knows that he can stand up and read what he has put down on paper.

Moreover, he may at that anxious moment dismiss from his mind any fear about the truth and accuracy of what he has to present. And he can take delight (and he knows that a good many in the audience will take delight with him) in the finish of the sentence structure, the glowing beauty of his figures of speech, the nicety of his diction. These are things that count for much with one who loves truth and who has an artist's skill in the use of language.

But how strong the arguments are against the use of a manuscript before an audience! One cannot enter fully into the occasion. The magic play of the eye in friendly interchange with the audience is lost. One talks down to his paper instead of to his audience. One's position must be stiff or cramped. If any gestures are made they will be awkward and mechanical. Says Beecher: "A man's whole form is a part of his public speaking. His feet speak and so do his hands. . . . I have seen workmen talking on the street, stopping, laughing, and slapping their hands on their knees. Why, their very gestures were a good oration, although I did not hear a word that was said. A man who speaks right before his audience, and without notes, will speak, little by little, with the gestures of the whole body, and not with the gestures of one finger alone."

Again, you cut yourself off from much friendly aid from your audience. The crowd often gives as much as it gets. No true speech can be fully prepared beforehand, for the auditors enter into it as a prime factor. Said William Pitt: "Eloquence is not in the man, it is in the assembly." If the general run of people knew how much they do enter into the making or the marring of a speech, they would play their part better, and there would be many more good speeches than there are. Half the charm and power of many a speech is due to the way it is listened to and responded to. Smiles and nods of approval, looks of doubt or disapproval, glarings of anger, clenched teeth and fists, tossings of the head in contempt, react at once, and

in powerful ways upon the speaker, leading him to expand this point, to press that one home, and to limit, modify, or illustrate another.

2. You May Commit the Speech and Recite It from Memory

Next to reading a speech from the manuscript the least popular method of delivery is that of memorizing it and giving it by rote. The student nearly always renders his speech in this way. He can hardly do otherwise at first, for he has not learned to speak on his feet and talk with ease and confidence before others. Unless his speech has to do with his own round of games and chores and pranks and mishaps, he can say little that he has not thought out and written down and committed to memory. The fact is, nearly all great speakers — no matter how old and experienced they may be — write down and commit to memory parts at least of their most famous speeches. So there can be no doubt that the path to success very often leads by this route. This method is good, in that it demands careful study and preparation, and in that it provides for accuracy of statement and polished form. Moreover, one is able to look the audience in the eye, and to use the whole body in appropriate movement and action.

But the penalties and handicaps are severe. It is a most tedious and laborious way. Not only must one labor at the task of composition, but there follows the still more irksome task of memorizing word by word. No matter how carefully the speech is committed, there will be danger that one may forget, and nothing is more painful and humiliating than this. Again, even though the production be perfectly remembered, it may be given in a cold, mechanical way — slipping along the well-worn track of memory — without carrying any of the warmth and rugged earnestness that went with it at the time it was forged in the brain and beaten out on paper. It has become such a

habit to utter the words that thought and feeling are likely to fall into the background — leaving only a hollow shell of words. On the other hand, if the piece is not thoroughly gotten by heart the attention of the speaker is turned away from the free, glad play of thought and feeling between the audience and himself, and his mind is turned inward in a painful effort to recall and give out the matter as he has seen it so often on his manuscript. The effect is almost the same as if he were holding the paper and reading from it, except that now, in addition to this handicap of reading to the audience rather than talking to it, he is tortured with anxiety for fear that he may break down completely. As a usual thing the magic and fire of true eloquence departs when this method is adopted, though there are times and occasions when the speaker scores a tremendous success with a committed oration.

3. You May Prepare Thoroughly and Speak Extemporaneously

Extemporaneous speaking is the most popular form of all. It is not necessarily an easy way. It differs from impromptu speech. It requires long and faithful preparation. Extemporaneous address requires that words, figures of speech, and illustrations be supplied at the moment of delivery, but ideas are supposed to have undergone a long ripening process beforehand. And even figures of speech, examples, and illustrations may be thought out in advance, and turned loose in the mind with the expectation that they will, like a faithful dog or bronco, come promptly at call. Not only will the subject matter have been brought together by patient search and toil; it will have been reflected upon, analyzed, and arranged in orderly fashion. In fact, all that the mind can store up by the slow toil of days and weeks will lie in solution in the brain and heart of the speaker as he comes before his audience. If now at the crucial moment he is thrilling with eagerness and excitement,

yet composed and master of himself, he has a glorious experience before him. He will enjoy himself to the full and will give joy to others. Every faculty will be in lively play. Speaker and audience will become one, just as the skilled horseman becomes a part of his horse as it stretches out for the long gallop across the prairies. From the teeming stores of his mind, thought will seize the exact fact, the appropriate illustration, with the deftness and skill of an artist who dips his brush now into this color, now into that. The kindled imagination will supply him with fresh images, and will fan his feelings into flame. Memory will be on tiptoe to marshal his points and arguments, by squads, by companies, by battalions, and by regiments. His voice will be flexible, his bearing easy and relaxed. His gestures will be free and natural. His eye will both carry the light of his own inspiration to those whom he addresses, and will draw from their eager and sympathetic eyes new gleams of insight and meaning. The whole man will be alive and in full possession of every power.

The extemporaneous speaker is able to adapt himself instantly to the changing moods of his audience, and to seize and turn to use any strange or sudden happening; Nature and current events become his allies. A clap of thunder, a flash of lightning, the distant boom of a gun, or the sound of martial music, a gleam of sunlight flooding the room after hours of gloom, a diversion in the audience caused by the cry of a baby, the bark of a dog, some ludicrous mishap — any one of these interruptions may be seized by the extemporaneous speaker and used with instant and telling effect. Or, it may be, as he leaves his room, he reads in the evening paper news of some national or world calamity — a railroad wreck, an earthquake, a disaster at sea, a flood, a fire, a cyclone, the assassination of some great man, the declaration of war, or the signing of peace between two nations. As he steps upon the platform the spiritual atmosphere may be tense with curiosity, anxiety, or

excitement because of some such world calamity or public event. The trained speaker who chooses his words at the moment may turn such circumstances to his advantage instead of becoming the victim of them; at one time relieving the curiosity of the crowd by the last word that has come over the wire; at another allaying the dread and terror by calm, wise explanation and assurance; and, again, turning the intense emotions into patriotic or spiritual channels.

This is the bright side. There is a gloomier side. After the most thorough preparation the speaker may find as he goes before the audience that he is physically fagged out or mentally depressed. "All the uses of this world" may at that moment seem to him "stale, flat, and unprofitable." As a result he will drag through the address with labor and pain. The audience will go away disappointed; and he will go home in disgust, determined that he will never again attempt to make a speech — an extemporaneous one, at least. Or, he may approach the hour for his speech — eager, alert, with a picture in his mind of a large audience waiting expectantly to hear him, and may find to his dismay only a handful of people sitting in deep gloom, at wide distances from each other in a chilly, barn-like room. In such a case he must be a genial, courageous man if he succeed. At another time the room may be warm and bright, the audience large, friendly, and enthusiastic; all the outward circumstances may be perfect; and yet the extemporaneous speaker may fail miserably — not from *lack* of preparation, but from *over*-preparation. He may have worked so long and intensely over the speech, been so anxious about it as he held it in his mind, working and living through it over and over again up to the last moment, that he finds himself now mentally and emotionally exhausted. His throat is dry, his muscles are tense, he cannot revive again the warmth of feeling and leap of imagination to which he had wrought himself up as he paced the room during the long hours before coming. Memory, even,

plays truant; his words do not come at call; and so he stumbles and blunders through only by sheer effort of will and then sits down sick at heart. There is, too, a powerful temptation for the gifted speaker, the trained speaker, and the speaker who is called upon constantly for speeches, to trust to luck and inspiration and the quickening influence of the crowd. Such a speaker is on the down grade. He will not last long.

4. The Conclusion of the Whole Matter

Of these various ways, then, which shall one choose? Who is able to say? Each has its strong points; each has its drawbacks. It may be interesting to place side by side passages from two letters recently received by the author. Both are from men of national reputation as public speakers. The first is from the Honorable Charles F. Scott, of Kansas, who served ten years in Congress; the second from Rev. Dan McGurk, D.D., of Ohio, a popular clergyman, and widely known lecturer.

Mr. Scott writes:

> I had a foolish notion that it ought not to be necessary for a man who really had any ability as a speaker to make written preparation or to commit his speech to memory, and so for several years I blundered about, doubtless to the great weariness of my audiences and to the serious detriment of the Republican party which I was earnestly trying to help. One day Senator Ingalls came to my town to deliver the Memorial Day address, and with a humorous apology that he had not had time to prepare an extemporaneous speech, he took a manuscript from his pocket and read it. Later on I asked him for the manuscript in order to make some excerpts from it, and I noticed it had been revised, altered and amended with as much care as a sophomore would take with his first oration. And then it dawned upon me that if a United States Senator, one of the foremost orators in America, who had been making speeches to old soldiers for thirty years, thought it necessary to write his speech in advance for an occasion of this kind, it certainly would not be beneath the dignity of a country editor to do the same thing. And thereafter for many years I carefully wrote out and committed to memory every important speech I had to make.

Dr. McGurk writes:

Many things enter into oratory, but ability to think on one's feet is absolutely essential. It has saved me many times. Once in Kansas City I was called on to speak to about two hundred "newsies" and other boys of the street. It was a club I had helped to organize, and it met in the Elks' Club Gymnasium. A treat of apples and doughnuts was to be given them. The Director insisted I should make a speech. For speeches they had no appetite, but they were hungry for those apples and doughnuts. However, I mounted a chair and started in, I suppose in a very "preachery" way. I had only uttered a few sentences when a boy in the rear called out,

"Ah, cut it out, guy; we don't want no preachin'!"

Well, what could a manuscript or memorizer speaker have done? Swallow his chagrin and quit, I suppose. But an inspiration came to me. Roosevelt was in the height of his popularity as President. I immediately threw out the challenge —

"Who is the greatest man in America?"

With one voice they let out a stentorian roar,

"Teddy Roosevelt."

I came back, "What does Teddy Roosevelt stand for?"

Again without any hesitation came the roar, "Square deal!"

I had my crowd then. Then I asked, "Do you think I am getting a square deal?" The crowd took it, and a larger boy said:

"You cut that out, Red! This here guy's gonna make a speech if he wants to."

And I did. Why? Because I had learned in college to *think on my feet.*"

As usual, Beecher hits the nail on the head. He says concerning the best method of speech to adopt: "But, after all, the man who goes where the game is, always finding it and bringing it home with him, is the best hunter; and I care not whether he carry fixed or loose ammunition. That is the best cat that catches the most rats."

Exercises

1. Watch and study the speakers you hear. How do they succeed or fail in winning and holding their audiences? Make a list of the qualities that seem to make the best speaker you know popular. Do the same for some one you consider a poor speaker; find what makes him unpopular.

2. In the next speeches you make see how easy and natural you can be in speaking to your classmates. Fix your mind on what you have to say; step to the platform, and talk to your audience — do not "make a speech," just talk.

3. Learn some of the good selections in this book, and give the thought of them to your class.

4. Try yourself out in the different forms of delivery. Write out a speech in your very best manner and read it to the class; write out a speech, learn it, and give it to the class; outline a speech, work over it carefully, writing out parts of it, thinking out just what you want to say and how you want to say it, and give it extemporaneously before the class. Now combine the second and third methods.

CHAPTER V

HOW TO UTTER THE SPEECH

It is not enough to have something to say and to be able to put it into English; one must know how to say it in the most telling way. The secret of success in expression lies in hard work. In good speaking the voice and body unite in conveying thought and feeling to the audience. Both must be under control, ready to respond with precision to the will and mood of the mind at work. The best readers and speakers are the most natural. But do not be deceived. They are natural in the way that great singers are natural—as a result of long, careful training. The American Beauty rose is natural enough, but the main reason it is different from its scraggly little roadside cousin is that it has been well brought up. Its native leanings toward beauty have been developed to their utmost. "Poetry," said Keats, "should come as naturally as the leaves to a tree." But Keats's own first work, his "natural" verse, was wordy and stilted, imperfect as could be. It was only after months and years of conscious, painful effort that beautiful poetry came from his pen as naturally as the green leaves in spring.

To read or speak well one must read or speak with understanding. Good silent reading is the key to good oral reading. The thought and feeling of the writer must be re-lived in the mind of the reader. Then the voice must be made to obey the thought. At best the expression may never quite measure up to the ideal. "It is very tantalizing and at the same time very beautiful," said a great actor, "that no matter how well I read. the voice inside me always reads better." That is it; the finely attuned voice inside must lead, gently but insistently, urging toward truer, more lovely speech. Imperfect as the result

may seem, it will be far better because of the exertion of an understanding will and mind toward the ideal of exact, expressive utterance.

The Voice

The voice is one of the great wonders of God's gifts to man. One can do almost anything with it if he will only try. It is capable of the sweetness of a mother's lullaby or the rough hardness of a soldier's defiance. Through care and culture it may be made to express the finest emotion, or the most delicate shade of thought. But having done much with the voice let no one think his work is over. Even as a lovely garden left untended will grow to rank weeds in a season, so will the neglected voice soon lose its power and beauty. "Let the student accept once for all," says John R. Scott, "the proposition that voice culture is a work that is never over and done with; he must practise long and faithfully and intelligently to gain a fine voice, and he must continue systematic practice to retain it." [1]

The voice is an index of one's personality; it reflects the moods and emotions of the inner life; it betrays what is hard and unkind and untrue, or it reveals that which is lovely and sweet and strong. A concern then for him who would have a good voice is to live a sincere, decent life, trying always to express his true thought and feeling in simple, plain speech. He will be sure then to avoid such "mere vocal quackery" as working up a set tone and manner, "such as that mawkish, insipid voice which some women cultivate as revealing their sweetness of soul." [2]

He will rather work to make his voice so flexible and responsive that it may of itself vary to suit the idea and emotion to be conveyed. Such a voice is of untold value in business and social

[1] John R. Scott: *The Technique of the Voice.*

[2] Quoted words from Alma Bullowa: *Quarterly Journal of Speech Education*, Feb., 1920,

life; it is priceless in public address. People like natural speaking. But again let us understand that by "natural" we do not mean the untrained. Henry Ward Beecher puts it this way: "The natural man is the educated man. But it is said 'Does not the voice come by nature?' Yes, but is there anything that comes by nature which stays as it comes if worthily handled? . . . There is no one thing in man that he has in perfection until he has it by culture. We *know* that in respect to everything but the voice. . . . Why, men think that nature means that which lies back of culture. Then you ought never to have departed from babyhood, for that is the only nature you had to begin with. But is nature the acorn forever? Is not the oak nature?"

Before you can overcome the faults that make your voice unpleasant and weak, you must know what these faults are. Self-criticism and the advice of good teachers and friends will help. One plan that is being tried in our schools in classes in speech education is to use the dictograph to record the pupil's voice. In this way one may hear himself talk, and so be the more able to judge of defects. Constant effort to perfect the voice will then work wonders. Henry James advised young people to seize every chance to hear good speech and then imitate it. That is good advice up to a certain point, but one must go further. Mere imitation is of no real value except as it may help one to discover for himself some of the principles that underlie good voice-production. And there are a few things that one must know and practise, consciously or unconsciously, if he is to have an agreeable voice.

1. Loudness not Necessary

It is often thought by young speakers that a loud and high-pitched voice is necessary to make the audience hear. But such is not the case. Mere noise has nothing to do with good speaking. If it had, we could sometimes understand the brake-

man calling stations. In Shakespeare's day it was the town crier who was the horrible example of loud, fearful mouthings. Of course the brakeman is not the only offender today. The Fourth of July orator, most of our stump speakers, and many preachers are among those who seem to pin their faith to quantity of sound. Don't yell. Nothing so completely cuts you off from your audience. Shouting is for distances. The effect in speaking, in addition to branding you as an ignorant ranter in the eyes of the judicious, is to set you on a mountain top, your audience on a lower, distant ridge, with a broad valley between that you cannot cross. In such a case your audience can hardly be considered more than detached spectators, respectfully attentive, frankly bored, or mildly amused, as the case may be, but never genuinely sympathetic. You can never come to mental grips with them as does the real speaker with those in his presence. Shouting is for warning, for challenge, for rejoicing; your end as a speaker is to communicate thought and feeling to your audience after the manner of one conversing, and in turn to receive their responses. You cannot do this by a flood of noise that overawes the senses and sends the wits a-packing.

2. Loudness and Force Not the Same

Do not mistake loudness for energy. Any speech worth while must have vim. It were better that dull, lifeless speakers had never been born. They hurt good causes and waste people's time. Of course one must speak loud enough so that all can hear, but beyond that, mere loudness adds nothing to speech. Loudness sometimes wakes an audience up; sometimes it catches the attention of straying minds; but often it merely hides empty speech. "I never made a worse sermon in my life," mourned the elder Beecher, as he rode home from service with his son Henry. "Why," exclaimed the boy, "I never heard you preach louder." "That's just it," confessed the father, "when

I haven't much to say I always holler." True force has its root in earnestness; earnestness is an evidence of the warm, animated soul imparting its deepest self. It is most forceful in restraint. All force is no force. Shakespeare most wisely urged upon his players temperance and reserve even in speeches of greatest passion. He knew that audiences are influenced only when the speaker is under control. The greatest force springs from true manhood and tempered intensity of thought and feeling in some great cause. The tense, profound passion of Wendell Phillips; the big, booming heartiness of Theodore Roosevelt; the quiet, but fervent, consecration of Maude Ballington Booth, are examples — none loud, but all with the power to move men. Speaking of Wendell Phillips, Mr. Curtis says,[1] "He glowed with consecrated and perfumed fire. The divine energy of his conviction utterly possessed him;" and yet his manner in speaking was "as if he simply repeated in a little louder tone what he had just been saying to some familiar friend at his elbow."

That is it; if your whole being is aglow with genuine feeling and belief, and if you have acquired habits of self-control in physical expression, you have gone far toward learning the secret of forceful speaking.

3. The Conversational Manner

"Always speak in a natural key and in the conversational manner," says T. W. Higginson.[2] "The days of pompous and stilted eloquence are gone by, and it was perhaps Wendell Phillips more than anybody else who put an end to it in this country, and substituted a simpler style." Of Phillips on the platform, Mr. Curtis says,[1] "He faced his audience with a tranquil mien and a beaming aspect that was never dimmed. He spoke, and in the measured cadence of his quiet voice was intense feeling, but no declamation, no passionate appeal, no

[1] George William Curtis: *Commemorative Addresses.*
[2] T. W. Higginson: *Hints on Speech Making.*

superficial and feigned emotion — it was simple colloquy — a gentleman conversing." And yet to speak in the conversational manner is not to employ the tone one uses in conversation, exactly. There is the same lively sense of communication; there is the give and take spirit of conversation, so well illustrated in Gladstone's attitude of fair-minded willingness to listen to whatever of helpful or modifying suggestions might come from the other side, as he spoke in Parliament.[1] But there must be a general elevation of manner; the voice must be louder and made to fit the room. You must keep in mind that good speaking is yourself talking to the people before you, your mind in direct communication with every mind in your audience. Talk to them, but as an audience, not as a group of friends in a room.

4. Pitch — The Middle Key Best

Many men, and nearly all women speakers, pitch their voices too high. There are three keys — a low, a middle, and a high. The middle key is best for the speaker; it is more nearly the average key; it is, as not being extreme, less likely to offend; it is, too, the natural conversational, or communicative, key. Moreover, there is chance for greater variety when one's normal tone is in the middle key. A pleasantly modulated voice must have a little region to wander in. From the middle register there is a chance to shade the meaning and feeling by sliding into a higher or lower key. Sometimes a naturally high-pitched voice needs to be trained to a lower level, and a low-pitched voice to a higher level. The best trained voices can glide into a high, low, or middle register at will.

5. Variety

A speaker who held his voice at one key and who began his speech with a certain force and continued with even energy

[1] Louise Chandler Moulton: *Gladstone.*

throughout might put his audience to sleep, but would hardly win sinners to repentance or twelve jurors to a unanimous vote. Some words are important, some mere connecting links; some sentences contain the key ideas to the whole speech; others simply form background. The voice must show all this. In speaking, a very natural mental process occurs. At first you are only a little keyed up, but as you go on you warm to your subject; you feel more strongly; your ideas grip more firmly; at times your whole being is on fire as the flames of your imagination kindle. Then again you drop down to more commonplace levels. To speak all this on a dead level would be ridiculous; it is an A. B. C. of effective speaking that the voice must be trained to convey such variety of mental action.

Hundreds of students in our schools speak and read in a dull stubborn monotone, and do not seem to realize it. It is too bad; and it is inexcusable. A little practice every day would give to each one of these a pleasant and flexible voice, capable of conveying exact meanings.

6. Clearness — Placing the Voice

A speaker's voice must carry. A proper degree of loudness and the right pitch are necessary, but perhaps even more important is the "placing" of the voice. The vocal apparatus is made up of the vocal cords — vibrating, membranous strips stretched across the voice box, or larynx; the lungs and diaphragm, which act as a bellows to furnish and control the air sent across these cords in producing sound; the tongue, lips, cheeks, and soft palate, which modify these sounds into words; and the mouth, nasal, chest, and larynx cavities, which act as resonators to affect the quality and intensity of the sounds. For ordinary speaking in public, "head tones" are best. These are made by properly throwing the vibrations from the vocal cords upon the upper mouth and nasal resonators. The effect is to clarify and intensify the sound. This makes for distinct

clear speaking. You can never have a clean-cut, bright tone until you have learned to "place the voice."

7. How to Place the Voice

The many elements that make for good speech cannot well be separated. What we would say of one might well be said of several others. So with the things that are put down here under placing the voice; most of them apply as well to articulation, force, or tone quality.

a. *Relax the Muscles.* If the voice is to be lifted out of the throat and chest, the vocal organs must be freed from restraint. The muscles of the tongue, jaw, and throat must be relaxed to allow a free play of the organs of speech. Perhaps the first great enemy to the right use of the voice is our way of living, crowded together in houses and cities, where we must go about on tiptoe, as it were, speaking in suppressed tones so as not to disturb or shock the neighbors. Bishop Quayle says the hard thing about learning to speak these days is that we have no room to holloa any more. A sense of freedom is the key to *easy, clear speech.* I have never in my life heard a throaty guttural from a happy lad in the swimming hole or on the baseball diamond. But put that same boy in the classroom, and listen to him recite. The ringing tone of the playground has changed to a stifled, husky mumbling that will not carry halfway to the teacher's desk. The instinct of indoor repression is at work. And the pity is that too often this schoolroom manner becomes habitual, until some day the wise teacher or the alert pupil himself awakes to the need for training to get rid of the bad habit. To all such is this first advice — Loosen up those muscles; speak more as you do on the playground; lift that voice out of the throat.

b. *Open the Mouth.* "The mouth-opening habit in speaking should be encouraged and practised," says Professor Shurter. Such a suggestion might seem absurd except to the experienced

teacher who knows that most of our young people have never learned that they must open their mouths to speak distinctly. A free movement of the lower jaw is necessary to produce good tones. The lad in the swimming pool opens his mouth wide; the boy in the classroom under nervous restraint mumbles almost through clenched teeth, with tense jaw and throat. Relax the throat. Loosen up the jaw in speaking. Throw off your fears, especially in the public-speaking room. Remember that an atmosphere of restraint and trembling is a foe to good expression; it not only clogs the brain, but it paralyzes the vocal organs.

c. *Use the Tongue.* A flexible tongue helps to make good tones. The tongue is of use in placing the voice as well as in forming sounds. A heavy, stiff tongue means dull,lifeless tones; a rolling, loosely-controlled tongue, ill-formed and unpleasant sounds. The tongue can be trained to an easy flexibility as well as any other organ. Train the muscles of the tongue.

d. *Work the Lips.* Stiff lips will muffle sounds that might otherwise be clear. The lips must be mobile and responsive. Only in this way can they do their part in making for pure tones and distinct speech. You will be surprised to find how much you can do with your lips by practising the exercises found at the end of this section.

e. *Work for Breath Control.* The power behind all vocal effort is the breath. Most boys and girls get the habit of speaking with as little exercise of lung power as possible. Learn to breathe full and deep and to control the breath as it goes out. Use the diaphragm and lower rib region, not the upper chest. The ancient orators would lie on their backs, sometimes with heavy weights on their chests, when they practised breathing. We need not do that, but we must realize that it takes much practice to learn to breathe right. Proper, vigorous use of the breath is needed for pure tones and strong, clean-cut articulation, and it is also one of the secrets of force and volume, without which no voice will carry.

Exercises

1. General Directions

a. Always try for pleasant, strong, natural tones. If you have a harsh, unmusical voice try to find what is wrong. You probably need to learn to breathe right and to place your tones correctly. Remember that next to the eyes the tone of the voice is the telltale of the inner life. If your thoughts are hard, if your feeling-tone is harsh, if your soul is sour, don't expect to have a good voice until you sweeten up.

b. "Exercise, keep in health, eat well and rest well; study; keep mind and heart energetic and interested, so intelligence and enthusiasm may be reflected in every utterance. Too little study is worse than too much. Avoid overwork and indolence. The voice of the lazy sounds vulgar, that of the overworked weak." [1]

c. Do not leave off practice until you have formed a habit. Dr. Frank Crane says, "One habit is worth a dozen rules." In public speaking we must go further. A rule is worth nothing until it becomes a habit.

d. Avoid straining the voice. Start gently and work up.

2. The Lips and Jaw

a. Trill with the lips as long as the breath holds out. Repeat over and over until the lips get tired. For variety run your tones up and down the scale.

b. Pronounce, holding three times their natural length, the letters b, f, m, o, p, g, v, w, y. Repeat with greater force.

c. Repeat five times, letting the jaw move freely:

The dazzling mirage invited the hobbled mustang to hop onward.

d. Say *gobble-gobble-gobble* rapidly a dozen times. Open the mouth wide, and let the lips and lower jaw work freely.

e. Enunciate the following words distinctly, with special care to lip and lower jaw movement. Let both act without the least restraint. Hold each word twice its natural time.

chain	shoot	gesture	proved	life	bush
idea	trait	front	there	moved	drowned
new	depth	clothed	lodge	singing	padded

f. Take the tongue position for the *th* sound (tip of tongue close to the lower edge of the upper teeth). Pronounce *then* several times, consciously opening mouth wide with a distinct lip movement. Repeat more forcefully, dropping lower jaw as far as possible with each utterance.

[1] Professor G. K. Stanley.

3. Tongue

a. Trill with the tongue on such words as *brooks, three, burr,* until it becomes tired.

b. With the mouth open, work the tongue rapidly, running the tip out, in, back, to the right, to the left, to upper front teeth. Repeat with variations several minutes every day.

4. Resonance

a. To throw the voice forward pronounce the word *well* over and over, throwing the tip of the tongue against the upper front teeth and holding it there as you prolong the word. Repeat with more force. Be sure to let the jaw and lips move freely. Repeat with other words.

b. Pronounce *ah* with mouth wide open. Push the tongue backward and forward in the mouth. Consciously throw the voice against all the walls of the mouth cavity.

c. With lips closed sound *m-m-m* against the upper mouth and upper front teeth. Practise for a clear, resonant tone. You should feel the resonance throughout the mouth and nasal cavities. Repeat, gradually opening the mouth until the sound *ma* is made. Shift to *ah-h-h,* with mouth wide open. Do not let your voice get down in your throat. Keep the mouth open, with muscles relaxed. Now sound *o, ow, oo.*

d. Pronounce *ring* and *hum,* holding the sounds in the nasal cavity for some time on each word.

5. Modulation

a. Read dialogue between men and women characters in a play or story, putting each voice into its natural key. Try the same with old, young, and middle-aged persons.

b. Ask questions, read, sing, hum in varied keys.

c. Say, "Hand me that box."

(1) Low, as if not to attract attention of a third person.
(2) Normally, as in conversation.
(3) Emotionally, as if exasperated at continued refusal.

6. Carrying Power

Practise reading or speaking to an imaginary audience, first, ten feet away, then fifty feet, then one hundred feet. Increase to one hundred fifty feet. Try this on some of your friends. Be sure not to shout.

7. Naturalness

In practice always imagine yourself talking to a real audience. Talk *to* them, not *at* them. Always think of the substance of what you are saying, not of the words.

8. Breath Control

a. Find whether you breathe with diaphragm or with the upper chest. Put one hand to your chest, one to your abdomen. Breathe in quickly. You should detect almost no movement of the chest, but should feel an expansion about the girth. Consciously hold the chest still, and use the diaphragm and lower ribs in rapid inhalation, and slow, controlled exhalation.

b. Read aloud standing. Hold one hand to your abdomen, and see that you breathe right. A few months of this in all practice work and you will have formed a habit that will last.

c. Practise for muscular control of the breathing apparatus by taking a deep, quick breath as you walk, holding it for four counts, then exhaling for four counts. Increase the counts for exhalation up to six.

d. Standing in a natural speaking position, inhale quickly. Emit the breath slowly in an even, steady whistle sustained as long as possible without strain to the lungs.

e. Read in a clear, strong voice and at an ordinary rate a passage of prose or poetry, going as far as possible at one breath. Repeat often; you will be surprised to find what progress you make.

Professor E. D. Shurter in his *Public Speaking* gives the following from Southey's *Cataract of Lodore* as an example of what may be read at one expiration after some practice. The writer has found that nearly all students can do this without undue strain:

Rising and leaping,
Sinking and creeping,
Swelling and flinging,
Showering and springing,
Eddying and whisking,
Spouting and frisking,
Twining and twisting,
Around and around;
Collecting, disjecting,
With endless rebound;
Smiting and fighting,
A sight to delight in,
Confounding, astounding,
Dizzying and deafening the ear with its sound.

Note.—Know that only continued systematic practice will accomplish anything. Set aside fifteen minutes a day and *use* it. Study yourself and your voice.

CHAPTER VI

HOW TO UTTER THE SPEECH—CORRECT AND EFFECTIVE SPEAKING

I. Uttering Words Clearly — Enunciation

Words are made up of sounds. Giving these sounds is called articulation. To speak so that people will understand you, you must give every sound its place, with distinct, full utterance. To do this you must pay heed to your consonants, to your initial and final consonants especially.

No fault is more common than indistinct articulation. To overcome this fault, faithful, intelligent practice is required. Exercises to loosen up the throat and make the tongue, lips, and jaw flexible are necessary. Care must be taken to develop a sense for syllable divisions. The lazy habit of omitting syllables and running sounds together must be overcome.

Exercises in Enunciation

1. Practise frequently the exercises for lips, tongue, jaw, and throat (p.71).
2. In speaking and oral reading watch yourself and see that you get in all the syllables.
3. Practise on the following. Pronounce each word slowly at first, being sure to enunciate each separate syllable. Read the same sentences at a normal rate, listening carefully for all the sounds:

Momentarily athletics made William forget arithmetic.

From *a posteriori* reasoning both scientists, though working separately, arrived at similar generalizations.

Every morning she conscientiously studied geography, particularly the geography of Asia and the Arctic regions, which she found peculiarly and inexplicably difficult.

The government peremptorily demanded satisfactory adjudication of this abominably bungled business.

His instruction in the consonants was indubitably superior.

Naturally all candidates try to please the soldiers.

In February signs of spring are generally visible.

4. Practise these tongue-twisters with serious care for distinct consonants.

Shall I show you to a seat?
Stalwart Sam Simpson steadily strode seaward.
Clumsy Chris Keddy kindly kissed coquettish Kitty.
Lester Lee leaned lightly on the flimsy five-foot fence.
The weary wanderer wondered wistfully whether winsome Winifred would weep.
Meaningless mumbling makes Mary's master mutter madly.

Amidst the mists and coldest frosts,
With barest wrists and stoutest boasts,
He thrusts his fists against the posts
And still insists he sees the ghosts.

Exercises are, of course, but a step. You will come to speak your words well only when you learn to take pride in articulating every word you utter, either at home or school, as if you were on dress parade in class.

II. Uttering Words Correctly — Pronunciation

One of the really serious things of life for him who would be educated in this country is the learning of English pronunciation. The matter becomes doubly grave with the public speaker, whose every utterance is for inspection, so to speak, and whose reputation and influence would be injured by gross mispronunciation. Fortunately, however, in this day of many dictionaries it is easy to look up the words one needs to use. There are a number of words that have two or more accepted pronunciations In such cases, it would seem better to speak the word after the manner that seems favored by the educated people in your locality. At any rate it is certainly wise to fix upon one of the pronunciations as your own and stick to it.

No one can learn English pronunciation in a day. Mastery can come only as the result of a desire to speak words correctly, backed by long-continued use of the dictionary, a conscious training of the ear to recognize correct sounds, and a pronunciation conscience that feels shame at errors.

Exercises in Pronunciation

1. In your own or a school dictionary turn to the Guide to Pronunciation, and study the vowel and consonant sounds. Learn a word to connect with each sound.

2. Do you give the right sound of *a* in each of the following? Do not guess. Use your dictionary.

narrow	class	parent	senate
marry	ask	Mary	chaste
parody	dance	parade	patron

3. Master the *u* sounds in these words.

new	student	culinary	dues
Tuesday	stupid	curious	duty
tumult	tube	avenue	tune
pulpit	blue	clue	graduate

4. Look up especially the *o* sound in *foreign;* the *i* in *piano; i* in *virgin; i* in *clique;* the *a* in *bade;* the *wh* in *whether; th* in *thither; oo* in *roof* and *root;* the *a* in *data;* the *i* in *finance;* the *g* in *gesture.*

5. Verify your pronunciation of these words; copy those which you accent wrong and drill upon them.

allies	finance	precedent (adj.)	indisputable
despicable	infamous	mischievous	formidable
exquisite	impious	deficit	genuine
address	precedence	hospitable	gondola

6. Here is a short list of trouble-makers. Master them.

often	column	attacked	elm
arctic	forehead	blackguard	height
quoth	drowned	Italian	salmon

7. Be sure of these; they are often mispronounced.

syrup	pretense	hearth	depot
tumult	combatant	pianist	gape
dutiful	interesting	financial	heinous
patronage	barbarous	museum	aerial
illustrate	chasm	pageant	illustration
almond	larynx	strength	gross
curiosity	acoustics	idea	apparatus
condolence	obligatory	incomparable	subtle
slough	betrothal	granary	lamentable
alias	ad infinitum	beneficent	quantity
stomach	oaths	lien	sacrilegious

8. Read aloud as much as possible. Look up words you do not know. Do not guess. As you learn new words use them in conversation.

III. Putting Meaning into Words

All of us have heard some one read who uttered every word exactly alike, with the same tone for each, and the same time, with no emphasis, no pauses — all merely a bare pronunciation of words. We call such reading or speaking expressionless, because there is no meaning conveyed. Good reading and speaking require that the voice be so used that not only will main ideas be made clear, but also the finer shades of thought and emotion will be expressed or suggested.

1. Thought Groups

Spoken language falls into natural thought groups or phrases. These groups do not always conform to the punctuation of written speech, nor to divisions upon a grammatical basis; they follow rather the demand of the mind for smaller units of thought than the sentence or clause. In this grouping the words most closely related in thought fall together. At the end of each unit the speaker pauses, not with the falling inflection as at the period, but with the voice suspended ready to go on into the next group. The pause is long or short depending on the prominence the speaker feels is due the thought of the unit. Notice the grouping of the following. The groups are set off by bars; period pauses are not marked.

Those/who make the least noise/do the most work. An engine/that expends/all/its steam/in whistling/has nothing left/with which to turn the wheels.

God/always has in training/some commanding genius/for the control of great crises/in the affairs/of nations/and peoples.

Every good speaker comes to convey his thought in groups like this. Without it there can be no intelligible utterance. The ability to find thought units will come with practice in the habit of centering the attention on ideas instead of on words. There is only one fixed guide for grouping: there can

be only one emphatic word to a group. But more important is this fact: he who would learn to group must learn to think.

2. Prominence

The next step in conveying ideas is to take care to give exact meanings by showing the relations of words to each other. Words in a given sentence, or group, are not all of equal weight in expressing the main idea. In the same way, in any discourse of any length there are sentences, or groups of sentences, that mean more than others. Words or sentences that bring out main ideas must be given prominence. This is done with words or groups of words, (1) by taking more *time* for the utterance, (2) by a *pause* after the word or words, (3) by *emphasis*, (4) by a certain *double inflection* to indicate contrast. With a group of sentences or a series of some one part of the speech, it is done by *climax*.

The several methods of indicating prominence of words are not at all distinct from each other. In fact, in this sentence, "When God wants to make an oak, He takes one hundred years; but when He wants to make a squash, He takes six months," all four are used.

a. *Time.* A trained speaker often makes his big main ideas stand out by taking plenty of time to utter the words that express them. He expands them, draws them out, lingers on them, giving his audience a chance to get the full meaning. Impressive words or even whole sentences that convey largeness of thought, solemnity, sadness, grandeur, wonder, awe, all need time. The following sentences illustrate.

All hail, *Columbus, discoverer, dreamer, hero,* and *apostle.*

—Chauncey Depew

It is *God's way; His will,* not *ours,* be *done.*

—McKinley

We are the dead. Short days ago
We lived, felt dawn, saw sunset glow, . . .
Loved and were loved, and now we lie
In Flanders fields.

—Lieut. Col. John McCrae

We base our argument on this fundamental principle: Industrial peace can come only when justice is done; justice can be done only when the facts in the case are known; the facts can be known only through impartial investigation that will uncover those facts.

Great in life, he was surpassingly great in death.

b. *The Pause.* The pause has the effect of centering attention even more than giving more time. It makes the word preceding, prominent, or serves to throw into bold relief an important or startling idea that is to follow. One of the most effective uses of the pause on record was that of Henry toward the close of his House of Burgesses speech:

Caesar had his Brutus, Charles the First his Cromwell, and George the Third (here a pause long enough for the chairman and others to call "Treason! Treason!") may profit by their example.

In the following, the pauses are effective:

Socrates died like a philosopher; Jesus Christ//died like a god.

And shadows of dead men//
Watching 'em there.

c. *Emphasis.* Emphasis is secured in three ways — by stress, by loudness, by intensity.

(1) *Stress* is added force. The word is uttered with an upward swing of the voice ending in a stroke, much like the accent on a syllable. It varies in intensity from the slight emphasis on some word in every sentence in ordinary speech to the explosive utterance of the highly-wrought orator. Words carrying new or important ideas are always stressed. "Do you read the latest *novels?*" "Well, I read *Conrad's* books as they appear."

Go back over the illustrative sentences given in this section and mark the words that are stressed.

(2) *Loudness.* Loudness is a form of emphasis in cases where a sudden elevation of tone will arrest the attention and make an idea stand out. It is more common in exciting dramatic situations than elsewhere. Laertes' cry as he leaps into Ophelia's grave,

> Hold off the earth awhile
> Till I have caught her once more in my arms,

and Hamlet's shout as he throws himself after him,

> This is I, Hamlet the Dane,

as also James Fitz-James's defiance to Roderick Dhu and his host,

> Come one, come all, this rock shall fly
> From its firm base as soon as I,

are emphatic through loudness.

(3) *Intensity.* The most gripping form of emphasis is intensity. Intensity is impassioned earnestness. It is stress plus the vibrant tenseness of voice that comes from deep feeling. The classic example of intensity was that desperate, heroic cry of the French at Verdun, voicing as it did the concentrated determination of a whole nation, "*They shall not pass.*"

There have been in the history of oratory wonderful examples of the thrill and power of great emotion breaking through into intensified utterance. Webster's burning query in his "seventh of March" speech — "What states are to secede? What is to remain American? What am I to be?" which made some in the audience "shudder as if some dire calamity was at hand;" Patrick Henry's flaming "Give me Liberty, or give me Death;" President Wilson's solemn restraint in his "war message" to Congress, described as the "most tense moment in American history," are examples.

Intensity may be expressed in a shrill high tone, but it is more often voiced in a lower key.

This caution to the student: do not *work* for intensity. Given a trained, flexible voice, true feeling will express itself naturally. Avoid artificial "tremolo" like the plague.

d. *Double Inflection.* Inflection is the upward or downward swing or bend of the voice from the average key. Contrasts are indicated by an upward and downward, or double, inflection. This is a peculiar little wave of the voice that serves advance notice, as it were, that a contrasting idea is coming.

In the sentence, "Elizabeth is helping mother," the emphasis is direct, but let us say, "Elizabeth is helping mother, Betty is reading to father," and the double inflection is used to make the opposing ideas stand out.

e. *Climax.* Climax is giving continued prominence to a sentence or group of sentences that contain the main idea and strongest feelings of the speech. The means used are the same as in the case of words — time, pauses, emphasis through stress, loudness, or intensity, only now the stress, the loudness, or the intensity is sustained in more forceful and energized utterance. Climax comes as a natural result of a speaker's warming to his subject and leading by natural gradations to the more vital and important ideas.

3. Tone Quality

When one speaks of the death of a friend he naturally uses a different tone from that in which he announces a picnic or a baseball victory. Aside from the mere ideas expressed is the general feeling background, which in one case is sad, in the other joyous. It is so in all speaking. There is a certain tone quality that fits the occasion, the ideas, the mood. There is a fitting tone for bigness, for delicacy; for solemnity, for joyousness; for things important, for things trivial. To read *Thanatopsis* in the same tone one would use in reciting *Twinkle, twinkle, little star*, would be as much out of harmony as for a minister to talk and joke with his helpers during the sacrament

of the Lord's Supper, a *crime* the writer once saw a pastor commit.

The sympathetic speaker instinctively catches the right mood, and his voice shows it. Let your tone always reflect the appropriate feeling quality. If you are reading, try to re-live the author's mood; if you are to speak at a jolly banquet, see to it that your voice echoes the good cheer of the occasion; if you have an oration based on the suffering in Poland, let your tones convey the serious nature of your subject.

4. Exactness — Shading Meanings

It is possible for the voice not only to express the main ideas and emotions that a speaker wishes to convey, but to bring out all the finer shades of meaning and feeling that may lie underneath. These are the touches that give the real color and character to speech, that reveal the personality and sincerity of a speaker. Traces of sarcasm, delicate irony, or these elements in open guise; pathos, tenderness, sentiment of every variety; distrust, revolt, distaste, hostility; confidence, admiration, friendliness; hesitation, decision, solicitude, pity, sympathy; arrogance, impudence, self-satisfaction — the list would fill pages. Professor Phillips in his *Natural Drills in Expression* has listed 214 tone drills to illustrate the various possible mental states of the speaker. It is neither possible nor necessary at this point to discuss these in full; it is enough to suggest the means by which one expresses the different shades of meaning.

a. *Voice Training.* These feelings should be natural or should not be attempted; if they are genuine, a properly trained voice will reflect them well enough. All that has been said of voice culture, then, has direct bearing here.

b. *Inflection, Tone Quality, and Time.* Many of these fine shades of meaning are indicated by the various up and down movements of the voice in inflection, by tone quality, by the time, or by a combination of all. The wave effect, combined

with other qualities, may convey a hundred little variations in meaning. In such a sentence as "Is this your gratitude?" the slide, a little more time, and a certain indefinable quality may indicate scorn and disgust. In like manner, in Burke's "But, Mr. Speaker, we have a right to tax America. Oh, inestimable right! Oh, wonderful, transcendent right! the assertion of which has cost this country thirteen provinces, six islands, one hundred thousand lives, and seventy millions of money," irony, scorn, indignation, denunciation are combined with a suggestion of the bigness of the mistake and the greatness of the losses suffered. The cultivated girl who sees the Grand Canyon for the first time may say, "Oh, it is wonderful, isn't it?" with wonder, surprise, awe, almost ecstasy in her tone. So one might go on with innumerable examples, but it is enough to suggest the field. The intelligent student will see that the subject of shading meanings is almost as big as thought life itself; he will see the need, if he is to express his exact thought and feeling, of training his vocal organs so to obey his will as to respond to the slightest promptings of the inner voice.

Exercises

1. Thought Groups

Study these extracts and decide where the group divisions should fall. Read aloud to verify your grouping. Mark off the units.

I happen, temporarily, to occupy this White House. I am a living witness that one of your children may come here as my father's child has. It is in order that each one of you may have, through this free Government which we have enjoyed, an open field and a fair chance for your industry, enterprise, and intelligence; that you may have equal privileges in the race of life, with all its desirable human aspirations. It is for this the struggle should be maintained.

Lincoln, *To a regiment of volunteers*

There is another reason why I was reluctant to speak. The feelings excited in me today are really too intimate and too deep to permit of public expression. The memories that have come of the mother who

was born here are very affecting. Her quiet character, her sense of duty, and her dislike of ostentation have come back to me with increasing force as these years of duty have accumulated.

Yet perhaps it is appropriate that in a place of worship I should acknowledge my indebtedness to her and her remarkable father, because, after all, what the world now is seeking to do is to return to the paths of duty, to turn from the savagery of interests to the dignity of the performance of right.

I believe, as this war has drawn nations temporarily together in a combination of physical force, we shall now be drawn together in a combination of moral force that is irresistible. It is moral force as much as physical force that has defeated the effort to subdue the world. Words have cut as deep as swords.

The knowledge that wrong has been attempted has aroused the nations. They have gone out like men for a crusade. No other cause could have drawn so many of the nations together. They knew an outlaw was abroad and that the outlaw purposed unspeakable things.

It is from quiet places like this all over the world that the forces are accumulated that presently will overpower any attempt to accomplish evil on a great scale. It is like the rivulet that gathers into the river and the river that goes to the sea. So there come out of communities like these, streams that fertilize the conscience of men, and it is the conscience of the world we now mean to place upon the throne which others tried to usurp.

PRESIDENT WILSON, *in his mother's and grandfather's old church at Carlisle, England, December 29, 1918*

2. PROMINENCE

a. In the Lincoln and Wilson selections just given, mark the words that should be given more time. Where do you pause to make ideas stand out? Indicate the words that you emphasize in reading. Is the emphasis by stress, loudness, or intensity? Is there climax in either?

b. Read the following sentences with special attention to prominence:

There are two people I must please — God and Garfield. I must live with Garfield here, and with God hereafter.

JAMES GARFIELD

If a man can write a better book, preach a better sermon, or make a better mouse-trap than his neighbor, though he build his house in the woods, the world will make a beaten pathway to his door.

EMERSON

Dr. Johnson once turned upon one of his flatterers, and addressed him thus: "Sir, you have but two topics — yourself and me. I am sick of them both."

Had I but served my God with half the zeal I served my King, He would not in mine old age have left me naked to mine enemies.

CARDINAL WOLSEY

It is true, sir, nearly all my property in the world is in houses and other real estate in the town of Boston; but if the expulsion of the British army from it, and the liberties of our country, require their being burnt to ashes, issue the order for that purpose immediately.

JOHN HANCOCK

3. CLIMAX

a. Watch the speakers you hear during the next few weeks. See if you can tell where the climax comes in each case.

b. Read through some of the orations and speeches you know, to find the climax.

4. SHADING MEANINGS

Give the following sentences with meanings as indicated:

a. "He did do pretty well."
   (1) Reluctantly and grudgingly — you do not like him.
   (2) As if surprised that he did not fail.
   (3) With great heartiness — you are glad and pleased.
   (4) With reservations — it was only fairly well done.
   (5) With irony — his performance was a joke.

b. "You are not going"
   (1) As a question — merely polite.
   (2) As a question — surprise.
   (3) As a question — he has risen, but you thought only to change to another seat.
   (4) With authority — you do not want him to go.
   (5) With much determination — you do not want him to go.
   (6) Mockingly — you have forced him into a position where you can dictate. You want him to go.
   (7) Threateningly — he says he is not going; you insist.

5. COME TO CLASS PREPARED TO DO ONE OF THE FOLLOWING. BE SURE THAT YOUR VOICE AND MANNER FIT THE IDEA AND MOOD.

a. To announce a party, dance, or social. Tell what kind of time is to be expected.

b. To announce a game or debate. Make the class feel that it is to have a real contest.

c. To tell a piece of sad news — someone is sick, in trouble, or dead.
d. To tell a secret that no one outside the class may know.
e. To give a very important piece of information.
f. To tell a bit of family history of which you are very proud. This may be a personal exploit.
g. To tell a funny thing that has happened lately.

CHAPTER VII

HOW TO UTTER THE SPEECH — PLATFORM DECORUM

I. First Impressions

Much depends upon first impressions and opening words. Often an audience is either won or lost by the first half dozen sentences of a speech. Some men as they come out on the platform seem scared or worried, some vain and egotistical, some pompous and puffed up. Some pace stealthily forward toward the footlights with the cat-like tread of a tiger about to leap upon its prey; others pop up like a prairie-dog from his hole; and still others move forward with an awful calm and solemnity that strikes a chill of terror into every heart. One should come before an audience in a simple, natural, and friendly way. There sits your audience; to have them there at all is a big beginning, a great chance, a generous compliment. It may be supposed that they are friendly, or, at worst, neutral; though able and noted speakers often have to meet audiences that are openly — sometimes even violently — hostile. And in any company that a high school student may address there will, no doubt, be some who are critical or unfriendly. But for the most part they are willing to be entertained and informed. You must make the approach; success or failure lies with you.

The dress should be such as not to attract notice, neat, and in taste, but plain. Daniel Webster took pains as to little matters, "even to the last button on his coat." There is an advantage in such care in that then neither the speaker nor the audience need give such matters a thought during the entire speech. If you have mannerisms that draw attention from your speech to yourself, try to get rid of them. Avoid fidgety, purposeless movements of head, feet, and hands.

"Learn to wear an appearance of composure," says John A. Scott, "and you rapidly acquire the real repose that is one of the chiefest charms of the speaker's presence."

1. *Nervous Fear.* If you are nervous, do not worry. Simply control yourself. Nervousness under control is an asset. Nearly all good speakers will tell you that a certain degree of nervous excitement is necessary. If one is to do his best the brain must be keyed up to concert pitch; a violent pulse and a sick fear at the heart are usually only signs that one's whole being is alert to the task at hand.

2. *Self-Confidence.* You must trust yourself. The best way for you to gain confidence is to prepare so well on something that you really want to say that there can be little chance to fail. Fix your mind on what you are saying, not on how you are saying it, how you are standing, what kind of impression you are making. Appear before an audience as often as you can. Do not let yourself fail once. Go to the platform always keyed to do your best. Having done well and been praised, don't let a success deceive you into letting up on effort. Small triumphs that turn the head are just the things that lead to most big failures in public speaking. On the other hand do not grow faint-hearted because the way to success seems long and hard. It takes courage to become a public speaker; that is what makes the game worth the candle.

II. The Position

It is easier to say how not to stand than to give the exact position one should take. For example, do not stand at military attention; do not slouch. If a desk is near, it will not hurt to lay your hand on it at times, but do not lean on it. Avoid the schoolboy declamatory attitude of rigid, gawky stiffness. As a matter of fact, the trained speaker doesn't "take" a position at all; he comes to the front of the platform and begins to talk to his audience. But until you have come to do this

naturally, try this: Stand in an easy comfortable position, the feet slightly apart, with one, say the right, slightly advanced, the toe turned out. Now relax the muscles of the right leg, letting the knee push forward a little. Rest the weight on the balls of the feet. Lean forward slightly from the hips. The hands should hang naturally at the sides; forget about them.

1. *Change of Position.* Having taken this position, do not keep it long. Your attitude should be one of earnest, purposeful animation, an alert readiness to impart ideas to the audience. To stand fixed in one spot defeats that end. At transitions of thought, and at points of vigorous climax, it is natural to change position. This need be only a short step in one direction or the other, often merely a shift of the body to face another section of the audience, but it should always be such as to indicate the nature of the mental action.

2. *The Eyes.* Look at your audience; it is unsafe to shift your gaze even for a moment from the faces before you. Do not neglect any one part of the audience; do not fix your eye on any one person or section. If you change position, look in the direction of your movement. Except in "pointing" gestures do not look in the direction of your gestures.

But the most graceful and most correct bodily behavior on the platform will in itself accomplish nothing. Behind, must be the mental attitude of one who has something of truth to say and is eager to say it, conveyed in the brightened eye, the uplifted countenance, the nerved body — the whole man alive to his work. Nothing so quickly offends an intelligent audience as signs of studied artifice. Perhaps the only excuse that can be offered for giving students in speaking, directions in these matters is that conscious bodily action and attitude after a time lead to a corresponding mental state that later will express itself in a natural, unconscious manner. "Assume a virtue if you have it not." The army officers understood this principle in the late war when they made men snarl and growl

and lash themselves into a fury of hate at the ugly bayonet practice.

3. *The Gesture.* What has just been said is the first element of gesture. The effect of look, bearing, and action on the mind and voice cannot be mistaken. The chief value of gesture is that in its harmony with the thought and feeling expressed, it gives the impression of the whole man speaking. In its perfection it is scarcely in itself noticed, so natural a part of the whole expression is it.

"Sometimes the most eloquent gesture is the body itself," says Beecher. And who has seen William Jennings Bryan standing firmly in quiet, determined assurance as he drives his truth bolts home who would not agree? But the head, the hands, the shoulders, even the feet may be used in effective gesturing.

III. How to Learn to Gesture

The impulse to gesture is natural; all we need is to free ourselves from the restraint and fear that grips us on the platform and we shall want to gesture. The writer hesitates to give directions; there is so much weak and silly gesturing to be seen as the result of various classroom methods that one might almost say it is better not to teach gesturing at all. And yet how it tears one's nerves to watch a speaker who shows that he wants to gesture, yet holds himself in through fear. To such a one let us advise, "Turn yourself loose; if you feel like gesturing, gesture; then learn to control your gestures." Then there is the speaker who gesticulates wildly in windmill style, like a hand-organ man in a passion. To him we would say, "Learn control; people can't listen while they laugh." Then there is the dull, sleepy speaker whose hands fall limply at his sides. "Either wake up, or quit speaking," is our counsel. I have seen many a lifeless speaker, however, wonderfully aroused through the forced use of gestures.

It is not necessary to take work in elocution to learn to

gesture. Many of our great speakers have had very simple gestures. Gladstone's one gesture was to bring down his right hand with sledgehammer force on the table in front of him. One speaker uses his head vigorously to enforce his ideas, another strikes his clenched fist in the palm of his other hand, another stamps his foot; the most common form of gesture, and that most worth study for the ordinary speaker, is the emphatic hand or finger gesture. The gestures that the dramatic impersonator makes are another matter. They can best be learned by letting the body express naturally true feeling from within; next best, by watching people in all varieties of mental and emotional states and studying their actions.

Some Do's and Don't's in Gesturing

Do's

1. Move the arm from the shoulder, not from the elbow.
2. Let your gestures in general proceed from the chest as a center and outwards.
3. Let the arm, wrist, and hands be free from stiffness; let them fall in an easy, natural position.
4. Let the gesture fit the thought.
5. Watch good speakers; learn that the real gesture is the emphatic motion of the hand, the stroke, made after the arm has been thrown out in preparation.
6. Work for variety in your gestures.
7. Practise; compare your own gestures with those of practised speakers; have your friends criticize; work to make your body, arms, and hands supple.

Don't's

1. Do not gesture at or too near the beginning of your speech.
2. Do not gesture too much.
3. Don't gesture unless you feel the impulse; never gesture for the sake of the gesture.
4. Don't pump your arms.
5. Don't watch your gestures.
6. Don't overdo some peculiar gesture.
7. Except in dramatic interpretation, never use imitative gestures.

CHAPTER VIII

EXERCISES

STUDY THE FOLLOWING SELECTIONS AND EXTRACTS

1. Decide on the prevailing tone quality for each.
2. Mark the thought groups.
3. Underscore the words and phrases that should be given prominence. What kind of prominence shall you give each? Indicate contrasts; new ideas; echoes.
4. Is there climax?
5. Use your imagination. Are the pictures in your mind clear and vivid? Do you feel the mood of the selection?
6. Be sure that you have the thought. Study each sentence carefully that you may know just the shade of meaning to be expressed.
7. Practise to make your voice convey exactly what, in your judgment, should be the feeling and thought of the selection.

Some reckon their ages by years,
Some measure their life by art —
But some tell their days by the flow of their tears,
And their life by the moans of their heart.

Better a day of strife
Than a century of sleep;
Give me instead of a long stream of life
The tempest and tears of the deep.

A thousand joys may foam
On the billows of all the years;
But never the foam brings the brave bark home:
It reaches the haven through tears.

FATHER RYAN

Grow old along with me!
The best is yet to be,
The last of life, for which the first was made;
Our times are in his hand
Who saith, "A whole I planned,
Youth shows but half; trust God: see all, nor be afraid!"

BROWNING: *Rabbi Ben Ezra*

And they lifted up their voice and wept again: and Orpah kissed her mother-in-law, but Ruth clave unto her.

And she said, Behold, thy sister-in-law is gone back unto her people and unto her gods: return thou after thy sister-in-law.

And Ruth said, Entreat me not to leave thee, or return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God my God; where thou diest will I die, and there will I be buried: the Lord do so to me and more also, if aught but death part thee and me.

Book of Ruth

Hail to thee, blithe spirit!
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.

SHELLEY

The year's at the spring
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in His Heaven —
All's right with the world!

BROWNING: *Song from Pippa Passes*

I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

TENNYSON

Oh, to be in England
Now that April's there,
And whoever wakes in England
Sees some morning, unaware,
That the lowest boughs and the brush-wood sheaf
Round the elm-tree bole are in tiny leaf,
While the chaffinch sings on the orchard bough
In England — now!

BROWNING

OPPORTUNITY

This I beheld, or dreamed it in a dream:—
There spread a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.
A craven hung along the battle's edge,
And thought, "Had I a sword of keener steel —
That blue blade that the king's son bears — but this
Blunt thing!" he snapt and flung it from his hand,
And lowering crept away and left the field.
Then came the king's son, wounded, sore bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it, and with battle shout
Lifted afresh he hewed his enemy down,
And saved a great cause that heroic day.

E. R. SILL

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.

W. E. HENLEY

Within the town of Buffalo
Are prosy men with leaden eyes;
Like ants they worry to and fro,
(Important men in Buffalo)
But only twenty miles away,
A deathless glory is at play —
Niagara, Niagara!

The women buy their lace and cry,
"Oh, such a delicate design!"
And over ostrich feathers sigh,
By counters there in Buffalo.
The children haunt the trinket shops;
They buy false faces, bells, and tops —
Forgetting great Niagara.[1]

N. Vachel Lindsay

TODAY

Here hath been dawning
Another blue day:
Think, wilt thou let it
Slip useless away?

Out of Eternity
This new day was born;
Into Eternity
At night, will return.

Behold it aforetime
No eye ever did;
So soon it forever
From all eyes is hid.

Here hath been dawning
Another blue day:
Think, wilt thou let it
Slip useless away?

Thomas Carlyle

SPEECH AT THE DEDICATION OF THE NATIONAL CEMETERY AT GETTYSBURG
NOVEMBER 15, 1863

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a

[1] Reprinted by permission of the publishers, The Macmillan Company.

final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember what we say here; but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, and for the people, shall not perish from the earth.

ABRAHAM LINCOLN

BUNKER HILL ORATION

DELIVERED AT THE COMPLETION OF THE MONUMENT, JUNE 17, 1843

America has furnished to the world the character of Washington! And if our American institutions have done nothing else, that alone would have entitled them to the respect of mankind. Washington! "First in war, first in peace, and first in the hearts of his countrymen!" Washington is all our own! The enthusiastic veneration and regard in which the people of the United States hold him, prove them to be worthy of such a countryman; while his reputation abroad reflects the highest honor on his country. I would cheerfully put the question today to the intelligence of Europe and the world, what character of the century, upon the whole, stands out, in the relief of history, most pure, most respectable, most sublime; And I doubt not that, by a suffrage approaching to unanimity, the answer would be Washington!

• • •

I claim him for America. In all the perils, in every darkened moment of the state, in the midst of the reproaches of enemies and the misgiving of friends, I turn to that transcendent name for courage and for consolation. To him who denies or doubts whether our fervid liberty can be combined with law, with order, with the security of property, with the pursuits and advancement of happiness; to him who denies that our forms of government are capable of producing

exaltation of soul, and the passion of true glory; to him who denies that we have contributed anything to the stock of great lessons and great examples; — to all these I reply by pointing to Washington!

And now, friends and fellow-citizens, it is time to bring this discourse to a close.

We have indulged in gratifying recollection of the past, in the prosperity and pleasures of the present. Let us remember the trust, the sacred trust, attaching to the rich inheritance which we have received from our fathers. Let us feel our personal responsibility, to the full extent of our power and influence, for the preservation of the principles of civil and religious liberty. And let us remember that it is only religion, and morals, and knowledge, that can make men respectable and happy, under any form of government. Let us hold fast the great truth, that communities are responsible, as well as individuals; that no government is respectable which is not just; that without unspotted purity of public faith, without sacred public principle, fidelity, and honor, no mere forms of government, no machinery of laws, can give dignity to political society. In our day and generation let us seek to raise and improve the moral sentiment, so that we may look not for a degraded, but for an elevated and improved future. And when both we and our children shall have been consigned to the house appointed for all living, may love of country and pride of country glow with equal fervor among those to whom our names and our blood shall have descended! And then, when honored and decrepit age shall lean against the base of this monument, and troops of ingenuous youth shall be gathered around it, and when the one shall speak to the other of its objects, the purposes of its construction, and the great and glorious events with which it is connected, there shall rise from every youthful breast the ejaculation, "Thank God, I — I also — AM AN AMERICAN!"

DANIEL WEBSTER

A PRAYER

The day returns and brings us the petty round of irritating concerns and duties. Help us to play the man, help us to perform them with laughter and kind faces, let cheerfulness abound with industry.

Give us to go blithely on our business all this day, bring us to our resting beds weary and content and undishonored, and grant us in the end the gift of sleep. Amen.

ROBERT LOUIS STEVENSON

WHO IS TO BLAME?

Public duty in this country is not discharged, as is often supposed, by voting. A man may vote regularly, and still fail essentially of his political duty, as the Pharisee who gave tithes of all that he possessed, and fasted three times in the week, yet lacked the heart of religion. When an American citizen is content with voting merely, he consents to accept what is often a doubtful alternative. His first duty is to help shape the alternative. This, which was formerly less necessary, is now indispensable. In a rural community such as this country was a hundred years ago, whoever was nominated for office was known to his neighbors, and the consciousness of that knowledge was a conservative influence in determining nominations. But in the local elections of the great cities today, elections that control taxation and expenditure, the mass of the voters vote in absolute ignorance of the candidate. The citizen who supposes that he does all his duty when he votes, places a premium upon political knavery. Thieves welcome him to the polls and offer him a choice, which he has done nothing to prevent, between Jeremy Diddler and Dick Turpin. The party cries for which he is responsible, are "Turpin and Honesty," "Diddler and Reform," and within a few years, as a result of this indifference to the details of public duty, the most powerful politician in the Empire State of the Union was Jonathan Wild the Great, the captain of a band of plunderers. I know it is said the knaves have taken the honest men in a net, and have contrived machinery which will inevitably grind only the grist of the rascals. The answer is that when honest men did once what they ought to do always, the thieves were netted and their machine was broken. To say that in this country the knaves must rule, is to defy history and to despair of the republic.

If ignorance and corruption and intrigue control the primary meeting, and manage the convention, and dictate the nomination, the fault is in the honest and intelligent workshop and office, in the library and the parlor, in the church and the school. When they are as constant and faithful to their political rights as the slums and the grog shops, the pool rooms and the kennels; when the educated, industrious, temperate, thrifty citizens are as zealous and prompt and unfailing in political activity as the ignorant and venal and mischievous, or when it is plain that they cannot be roused to their duty, then, but not until then — if ignorance and corruption always carry the day — there can be no honest question that the republic has failed. But let us not be deceived. While good men sit at home, not

knowing that there is anything to be done, nor caring to know; cultivating a policy that politics are tiresome and dirty, and politicians vulgar bullies and knaves; half persuaded that a republic is the contemptible rule of a mob, and secretly longing for a splendid and vigorous despotism — then remember it is not a government mastered by ignorance, it is a government betrayed by intelligence; it is not the victory of the slums, it is the surrender of the schools; it is not that bad men are brave, but that good men are infidels and cowards.

GEORGE WILLIAM CURTIS: *The Public Duty of Educated Men*

THE RIGHTS OF MANKIND[1]

We fight for our own rights. We fight for the rights of mankind. This great struggle is fundamentally a struggle for the fundamentals of civilization and democracy. The future of the free institutions of the world is at stake. The free people who govern themselves are lined up against the governments which deny freedom to their people.

Our cause is the cause of humanity. But we also have bitter wrongs of our own which it is our duty to redress. Our women and children and unarmed men, going about their peaceful business, have been murdered on the high seas, not once, but again and again and again.

With brutal insolence, after having for well-nigh two years persevered in this policy, Germany has announced that she will continue it, at our expense and at the expense of other neutrals, more ruthlessly than ever.

The injury thus done to us as a nation is as great as the injury done to a man if a ruffian slaps his wife's face. In such case, if the man is a man, he does not wait and hire somebody else to fight for him; and it would be an evil thing, a lasting calamity to this country, if the war ended, and found us merely preparing an army in safety at home without having sent a man to the firing line; merely having paid some billions of dollars to other people so that with the bodies of their sons and brothers they might keep us in safety.

I ask that we send a fighting force over to the fighting line at the earliest possible moment, and I ask it in the name of our children and our children's children, so that they may hold their heads high over the memory of what this nation did in the world's great crisis.

I ask it for reasons of national morality no less than for our material self-interest. I ask it for the sake of our self-respect, our self-esteem.

In exactly the same way there should be no need to answer now the

[1] Extract from the speech delivered in Chicago, April 28, 1917, in the interests of preparedness.

question as to whether we are merely to spend billions of dollars to help others fight, or to stand in the fighting line ourselves.

By all means spend the money. A prime essential is to furnish the Allies all the cargo ships they need for food and all the craft they need to help hunt down the submarines. By all means aid them with food and ships and money, and speedily; but do not stop there.

Show that we can fight, as well as furnish dollars and vegetables to fighting men. At the earliest possible moment send an expeditionary force abroad, show our German foes and our allied friends that we are in this war in deadly earnest, that we have put the flag on the firing line, and that we shall steadily increase the force behind that flag to any limit necessary in order to bring the peace of victory in this great contest for democracy, for civilization, and for the rights of free peoples.

THEODORE ROOSEVELT

THE FLAG ON THE FIRING LINE[1]

I come here tonight to appeal to the people of the great West, the people of the Mississippi valley, the people who are the spiritual heirs of the men who stood behind Lincoln and Grant.

You men and women who live beside the Great Lakes and on the lands drained by the Ohio, the Mississippi, and the Missouri have always represented what is most intensely American in our national life. When once waked up to actual conditions you have always stood with unfaltering courage and iron endurance for the national honor and the national interest.

I appeal to the sons and daughters of the men and women of the Civil War, to the grandsons and granddaughters of the pioneers; I appeal to the women as much as to the men, for our nation has risen level to every great crisis only because in every such crisis the courage of its women flamed as high as the courage of the men.

I appeal to you to take the lead in making good the President's message of the 2nd of this month, in which he set forth the reasons why it was our unescapable duty to make war upon Germany. It rests with us — with the American people — to make that message one of the great state documents of our history.

Let us accept the lessons it teaches. Let us grasp what it says as to the frightful wrongs Germany has committed upon us and upon the

[1] Mr. Roosevelt delivered this speech to a crowd of some thirteen thousand people at the Chicago Stockyards Pavilion, when he visited that city on April 28, 1917, in the interest of preparedness.

weaker nations of mankind and the damage she has wrought to the whole fabric of civilization and of international good faith and morality.

Then let us steel our hearts and gird our loins to show that we are fit to stand among the free people whose freedom is buttressed by their self-reliant strength. Let us show by our deeds that we are fit to be the heirs of the men who founded the republic, and of the men who saved the republic; of the continentals who followed Washington, and of the men who wore the blue under Grant and the gray under Lee.

But, mind you, the message, the speech, will amount to nothing unless we make it good; and it can be made good only by the high valor of our fighting men, and by the resourceful and laborious energy of the men and women who, with deeds, not merely words, back up the fighting men.

We read the Declaration of Independence every Fourth of July because, and only because, the soldiers of Washington made that message good by their blood during the weary years of war that followed. If, after writing the Declaration of Independence, the men of '76 had failed with their bodies to make it good, it would be read now only with contempt and derision.

Our children still learn how Patrick Henry spoke for the heart of the American people when he said, "Give me liberty or give me death," but this generation is thrilled by his words only because the Americans of those days showed in very fact that they were ready to accept death, rather than lose their liberty.

In Lincoln's deathless Gettysburg speech and second inaugural he solemnly pledged the honor of the American people to the hard and perilous task of preserving the union and freeing the slaves.

The pledge was kept. The American people fought to a finish the war which saved the union and freed the slave. If Lincoln and the men and women behind him had wavered, if they had grown faint-hearted and had shrunk from the fight, or had merely paid others to fight for them, they would have earned for themselves and for us the scorn of the nations of mankind.

The words of Lincoln will live forever only because they were made good by the deeds of the fighting men.

So it is now. We can make the President's message of April 2nd stand among the great state papers in our history; but we can do so only if we make the message good; and we can make it good only if we fight with all our strength now, at once; if at the earliest possible

moment we put the flag on the firing line and keep it there, over a constantly growing army, until the war closes by a peace which brings victory to the great cause of democracy and civilization, the great cause of justice and fair play among the peoples of the world.

THEODORE ROOSEVELT

A TOWERING FIGURE OF THE WAR[1]

America could not be honored by any foreigner's visit more than she is by that of Désiré, Cardinal Mercier. More than any other man he is a symbol of the strength that has resisted Germany, a spiritual strength of unfaltering faith that good can come out of evil, of steady courage, of heroic endurance.

The Cardinal is sixty-eight years old. He was born in a little village close to the battlefield of Waterloo. Educated for the priesthood at Malines, he took up the equally noble profession of teaching, and for many years was Professor of Philosophy at the University of Louvain. His contact with his pupils was so intimate and influential as to create a group of eminent present-day philosophers, while no library of philosophy is complete without his volumes on that subject.

When, in 1907, he was made Cardinal, it was quickly evident that the academician was also a practical man of positive administrative genius. Again, in 1914, when the war broke out, it was even more quickly evident that the Cardinal was a very rock in his country's defense. Hear, for instance, his Christmas Pastoral of that year:

"I hold it as part of office to instruct you as to your duty in the face of the Power that has invaded our soil and now occupies the greater part of our country.

"Occupied provinces are now conquered provinces. The authority of the invader is no lawful authority. Therefore, in soul and in conscience you owe it neither respect, nor attachment, nor obedience.

"The sole lawful authority in Belgium is that of our King and of our Government of the elected representatives of the nation."

Fifteen thousand copies of this letter were seized and destroyed, the printer was arrested and fined, and everything possible was done to keep the Cardinal a prisoner in his palace. For more than four years German pressure vainly tried to stifle the indomitable prelate.

And now we find that he is a prophet as well. He cherished no illusions as to the chances of another war. In an interview in the New York Times he declares:

[1] Reprinted by permission from *The Outlook*.

"Germany is already preparing for a war of revenge. Defeated, she talks of peace, but the spirit of the country is just the same. If an attack is made upon France it will again be also upon Belgium because we are in the way."

The motto of the Cardinal's coat of arms reads: "Apostolos Jesu Christi."

Truly here are found in one man all those qualities which make up that antique type of scholar, pastor, prelate, statesman, and prophet which we naturally think of under the title "apostle."

The following speech has been popular wherever repeated. Tell why the average American finds something here that strikes home.

THE HOME OF THE REPUBLIC

Not long since I made a trip to Washington, and as I stood on Capitol Hill my heart beat quick as I looked at the towering marble of my country's Capitol, and the mist gathered in my eyes as I thought of its tremendous significance, and the armies, and the Treasury, and the courts, and Congress, and the President, and all that was gathered there. And I felt that the sun in all its course could not look down upon a better sight than that majestic home of the Republic that had taught the world its best lessons in liberty.

Two days afterwards I went to visit a friend in the country, a modest man, with a quiet country home. It was just a simple, unpretentious house, set about with great big trees, encircled in meadow and fields rich with the promise of harvest. The fragrance of pink and hollyhock in the front yard was mingled with the aroma of the orchard and the garden, and resonant with the cluck of poultry and the hum of bees. Inside was quiet, cleanliness, thrift, and comfort. Outside there stood my friend — master of his land and master of himself. There was his old father, an aged, trembling man, happy in the heart and home of his son. And as they started to their home the hands of the old man went down on the young man's shoulders, laying there the unspeakable blessing of an honored and grateful father, and ennobling it with the Knighthood of the Fifth Commandment. And I saw the night come down on that home, falling gently as from the wings of an unseen dove, and the old man, while a startled bird called from the forest, and the trees shrilled with the cricket's cry, and the stars were swarming in the sky, got the family around him and, taking the old Bible from the table, called them to their knees.

while he closed the record of that simple day by calling down God's blessing on that family and that home.

And while I gazed, the vision of the marble Capitol faded. Forgotten were its treasures and its majesty, and I said: "O, surely, here in the hearts of the people are lodged at last the strength and responsibilities of this government, the hope and promise of this Republic."

HENRY W. GRADY

PART II

SOME IMPORTANT FORMS OF PUBLIC SPEAKING

CHAPTER I

THE IMPROMPTU SPEECH

The impromptu speech is made on the spur of the moment. At a dinner, a town meeting, a director's conference, one is called upon to speak. There is no time for a carefully constructed, nicely worded discourse; the speaker must take his feet, pull himself together mentally, and, using the ideas and words that come first, express himself as best he may. The man who can make a strong impromptu speech has at his command a tool worth almost everything; for it is he who can seize the opportunity as it presents itself, and not be compelled to sit silent while matters of importance are being decided, later to think remorsefully of all the good things he might have said if he had only been prepared.

In all probability the average man has ten chances to speak impromptu to one where he is loaded and primed ready for what may come. Of course, it is a question whether any one ever makes a really good speech for which he has not made preparation. Perhaps the greatest impromptu effort on record was that of Wendell Phillips at the Lovejoy meeting in Faneuil Hall, in November, 1837 — described in the chapter on the oration in this book. Phillips spoke without a moment's direct preparation. But, strictly speaking, he had been getting ready for that speech for years. His education, his sympathies, his thought life, had all moved toward that first supreme testing time when he was called upon to deliver a stirring defense of the principles to which he had dedicated himself. Chauncey Depew, also, made his first public address impromptu. It was at a political meeting where the big speaker of the evening had failed to arrive. Depew, just out of college, was called on to

fill the gap. At first he did not know what to say. But he had been having some lively arguments with his father on the issues of the campaign. "So I just talked to them as I had been talking to my father," says Depew, "and it seems the audience thought it a pretty good speech." Again there had been preparation in an indirect way for the moment of opportunity.

Conversation, thought, careful reading, a good general training in public speaking, these are the pathways that lead to success in impromptu speech; and unfortunate indeed is he today who would take any part at all in public affairs who has not the full mind and the ready tongue that these things give, at hand to use in the big moments that come at the crossroads of every man's life.

Exercises

1. Speak whenever you feel moved to express an honest idea — in class meetings, at the club, in Christian Endeavor or League, at the Y. M. C. A. Always make a complete, worth-while speech, even though it is only two minutes in length.

2. In class let someone come to the recitation prepared to give a rousing talk on some subject upon which there is known to be much difference of opinion. When the speaker has finished every one will want to talk. Give each student who wishes it three minutes to speak on the same subject.

3. Try this old-fashioned game. Prepare subjects for talks. Call on each member of the class to make a speech, handing him his subject as he takes the floor.

CHAPTER II

THE INFORMAL ADDRESS

The terms *talk*, *speech*, and *informal address* overlap. They all have reference to public discourse. But it would be difficult to say whether a given discourse should be called a *talk*, a *speech*, or an *address*. At least it would be hard to decide before it had been delivered whether to advertise it as a talk, a speech, or an informal address. After one had heard it, one might define it pretty exactly. It is hardly proper to apply any one of these three terms to a publicly uttered production that has been written out beforehand. If written and then read to the audience, or recited from memory, it would more fittingly be called an *oration*, or a *formal address*, than a *talk*, a *speech*, or an *informal address*. If it were read or recited it would lack somewhat in freshness and ease. It is true that in America there is one unique and eloquent form of discourse known as the *nominating speech* which is prepared with the utmost care. It is usually written out and perfectly committed to memory. Such productions might properly be called orations.

Since the terms *talk*, *speech*, and *informal address* are often used interchangeably, it is desirable before commenting upon the *informal address* to point out that each expression does have its more or less distinct angle of meaning. If the chairman of a meeting should telephone to you and say, "We are going to call on you for a *talk* at the rally next Tuesday night," you would have a right to assume that your remarks were to be brief, informal in the extreme, without definite limits or outline — as easy and natural as ordinary conversation with a group of your friends. If you were invited to make a *speech* at a certain meeting, it would not be quite so easy to know what

was expected of you. The word *speech* is a very broad term. On one side it is near neighbor, perhaps blood kin, to plebeian *harangue*, and on the other side, as was pointed out above, it claims connection with patrician *oration*. Besides, a speech may just as well be long as short, while a talk should always be brief; so a discreet person when requested to make a speech will ask at once whether the speech is to be long or short; whether there are to be other speakers, and if so, how many; whether he is to speak first or last, or is to come on between other speakers. He will try to find out what sort of audience he will have, and what the keynote of the meeting is to be, and in what degree he is expected to strike or sustain that note. The *informal address* is a sort of intermediate term. It implies a certain degree of brevity; but it need not be very short. It might be as short as fifteen minutes in length; it would be very risky to make it more than forty; while thirty would be a safe and sane and almost ideal limit. No one would expect impassioned eloquence in an informal address, but, on the other hand, people of taste would be disappointed if it were disjointed and overfamiliar. It is likely, if you are asked to give an address that you will be the only speaker; while it is more than probable that you will share the time with others if you are announced for a *talk* or *speech*.

The informal address is called for on widely differing occasions. It is in demand at civic meetings, and religious gatherings, and fraternal affairs, and conferences and institutes, and conventions. It is a plain everyday, serviceable sort of discourse. It may combine fact and information with wit and humor and feeling. It is not likely to move in the highest altitudes of emotion, nor is it expected to descend to the lower levels of buffoonery, partisanship, and boastfulness. By means of the informal address much may be done to educate and arouse the general public. A good address should be both popular and soundly instructive. As a general thing, such

discourses are given under very favorable circumstances. The audience is well-disposed. They are usually united in sentiment, or at least willing to arrive at some joint action. They are present for the sake of getting information, or in the hope that the whole audience may be aroused to act in common. The speaker is respected and trusted, otherwise he would not be invited to speak on the occasion.

The informal address requires of the speaker tact, good judgment, honest and careful preparation. What he says should be fresh, and timely, and trustworthy. He should not speak unless he is interested in the topic and the occasion and can enter earnestly into the plan, or undertaking, or impelling ideal that brings the audience together. He ought to be eager to meet the expectation and help to realize the hopes of those who have asked him to speak. He ought to make every proper effort to interest the people, because by so doing he can best instruct and inspire them; and, besides, the people have a right to enjoy themselves, and it is a virtue on the part of a speaker to be entertaining so long as neither truth, logic, nor good taste suffers in the process. When he rises to speak he should go directly to the point; he should have the trend of his remarks clearly in mind with certain definite points to mark his way; he should be animated; he should have apt and interesting illustrations; he should stop when he is through; and, whether or not he is through, he should not exceed the limit of time assigned to him. It is vain, selfish, foolish to take more time than one is asked or expected to take.

Exercises

Caution. Take care not to deceive yourself into the idea that *informal* means unprepared. Nor yet do not think that it means license in using the time of your audience. Prepare, con over the wording of your talk; then take to heart this advice given by a well-known speaker as his one rule of oratory: "Get up, speak up, and shut up."

1. Prepare a ten-minute speech addressed to grammar grade pupils on

"Why Go to High School?" Draw your facts from what you know yourself, from reading, and from the study of Census, Bureau of Education, and other reports. Give the speech in class.

2. Chauncey Depew tells interestingly of how he broke himself of the tobacco habit. Give a talk on "Habits: How to Form Good Ones, How to Break Bad Ones."

3. Tell the class in a five-minute talk what character in books you like best and why.

4. Describe the strange or intelligent behavior of animals you have observed.

5. Tell the class about your favorite sport.

6. Newly elected officers are often called upon to make speeches. These are usually impromptu, as well as informal talks. Elect different members of the class to different offices, and call upon each for a speech.

CHAPTER III

THE FORMAL ADDRESS

The formal address is almost as much in demand as the informal address. Informal address goes about in working garb; formal address dons its best clothes for some special event. A formal address is always carefully prepared. It may either be read or spoken without manuscript; but, however delivered, most likely it will have been composed laboriously at leisure. Its length will vary with the nature of the occasion that calls it into life. Frequently it will be the only address on the program. In the task of preparing and delivering such a discourse the speaker has much in his favor. Since the address is to be given on some particular occasion, he will have ample notice so that he will have time to secure his material, to develop his thought without haste, and to chisel his language with conscientious care. He will know just what kind of audience will greet him; will be certain of dignified and orderly surroundings; and will be able to look forward with a good deal of assurance to a sympathetic mood or mental attitude on the part of his listeners. Under such conditions failure will be almost impossible, while at the same time all the possibilities for a brilliant triumph will be present.

As has been said, there are many occasions that call for the formal address. Each year there are national holidays to be celebrated, there are school and college commencements, there are anniversaries of learned and fraternal societies, there are corner stones to be laid, monuments to be dedicated, gifts to be presented, nominating conventions to be addressed, welcomes and farewells to be tendered to living men and women of renown, and tributes to be rendered to the illustrious dead.

Some of these festivals and celebrations call out the highest and purest emotions — personal, social, national. They are, therefore, coveted opportunities for the orator who is a genuine patriot and a lover of his fellow men. The occasion as well as the orator determines whether or not immortal words shall come to birth; and when the extraordinary occasion and the inspired man meet, the result is sometimes an utterance that men will not permit to perish. Lincoln's *Gettysburg Speech* was the outcome of such a conjunction of man and occasion; so was Emerson's Phi Beta Kappa address on *The American Scholar;* so were some of Webster's set addresses; and so was Lowell's address on *Democracy,* delivered at Birmingham, England, Oct. 6, 1884. Such in recent times were the addresses of Henry Grady on *The New South,* delivered before the New England Society in New York, Dec. 22, 1886, and of Booker T. Washington at the Atlanta Exposition.

At the very moment that the paragraphs above were being written the National Republican Convention of 1920 was nominating candidates for the Presidency. The morning after the day upon which the nominating speeches had been made, a report of the convention proceedings from the pen of William Jennings Bryan appeared in the great newspapers, as he was in Chicago as a staff correspondent. A great deal of what Mr. Bryan writes concerning the chief speeches of the day is so timely and so much to the point in this chapter, that the authors have asked permission to reproduce it, and consent has kindly been given.

When General Wood's name was presented, Mrs. Douglas Robinson, Colonel Roosevelt's sister, seconded the nomination, and her speech was one of the real hits of the day. In manner, thought, language, and arrangement of her argument she measured up to the most exacting rules of oratory. She left the audience under the impression that General Wood was the only real heir to the late ex-President and entitled to all his political assets.

The nominating speeches were not, as a rule, a success, possibly because the speakers overestimated the necessity for a thorough

exhibit of the candidates' records. This is not an unusual mistake, and it probably has more effect on the gallery than on the delegates. The public can be assumed to be acquainted with men whose names are presented for this high office, and the nominating speech would be more effective if it were more brief. After a few minutes the audience gets restless and the speaker is apt to be interrupted with cries of "name him." Even so veteran a politician as Governor Allen of Kansas lessened the effectiveness of his appeal by extending it unnecessarily. The Wood supporter's speech would have been just as demonstrative had it been half as long.

Mr. Wheeler, who put Senator Johnson in nomination, aroused opposition, not only by the length of his speech, but by the tone. He presented some unpalatable truths and he did not take the precaution to sugarcoat them. He was defiant rather than persuasive, but possibly he felt that persuasion would be wasted on the delegates, to whom he addressed his remarks.

Ex-Governor Willis of Ohio made by far the best nominating speech of the day. He has a fine voice and is an experienced speaker. He began by a trick of expression that always catches a convention audience. He assured the delegates that Ohio would cast her vote for the Republican nominee, no matter what his name or the State from which he came. This is one of the pre-election prophecies which always makes good with a partisan gathering.

As Governor Willis comes from Ohio, many probably recall that another prominent Ohioan made a very taking convention speech about forty years ago. In the convention of 1880 General Garfield presented the name of Senator John Sherman so eloquently that he was nominated himself. This kind of history may repeat itself at any convention.

The seconding speeches were as a rule more effective than the nominating speeches, partly due to the fact that speakers are more apt to be epigrammatic when their time is limited. Mr. McNeal of Michigan, who seconded the nomination of Senator Johnson, made a very favorable impression.

Congressman Schall of Minnesota turned his blindness to account. By a beautiful and touching incident he impressed upon the audience the argument by which he endeavored to show that Mr. Johnson's following was due to heart ties rather than to mere admiration of intellect.

. . .

The women have reason to be proud of the record they made today. They were in no respect inferior to the men. Reference has already

been made to the happy speech of Mrs. Robinson, but two others deserve special mention. Mrs. Alexander Pfeiffer, who seconded the nomination of Governor Coolidge, and Mrs. J. W. Morrison, who seconded the nomination of Mr. Hoover. The former's speech was a rhetorical one. The latter's speech was very impressive.

It is a signal honor to be invited to voice the sentiments of multitudes of one's fellow beings in some hour of thrilling interest. The speaker so chosen cannot work too hard, he cannot overtax himself in the effort to meet the expectation of the people and fully measure up to it. He must gather up every resource of his nature in the attempt to make the occasion worthy and memorable. Henry Grady and Booker T. Washington, in the two immortal addresses referred to above, supply examples, as noble as they are interesting, of the mood and temper in which occasions of such high import should be approached. It is curious that these two great-hearted, silver-tongued men — one white, the other black — should both have come from the South, and should both have based the security of their fame upon large, sincere, patriotic, and humane utterances calculated both to interpret and to heal sectional and racial differences. May the spirit of these two men, alike flawless in heart and purpose, be with us still! Says Grady's biographer, writing of his speech, *The New South:*[1]

Thus to be called to speak of the South to such a company, and under such conditions, while an honor, was attended with grave perils. Mr. Grady recognized the delicacy of the position, and accepted the responsibility. He had lived long enough to form for himself a conception of the South. He understood her resources, the hearts and motives of her people. He had imbibed from her genial skies and learned from her loving sons, and caught from her suffering and her trials lessons which went to make the conception complete. It was not overdrawn; it was not unfair. It was such a conception of the South as squared with the facts. This conception he was not to chisel in cold unfeeling marble, but was to throw it out into Northern thoughts, and to make it live entire and complete in Northern hearts.

[1] *Library of Southern Literature.*

His traditions, his instincts, his training came to his help. His exquisite taste and boundless charity guided him. The mistake of a word or an insinuation would have been fatal. He accomplished his work like a prince. He embodied his conception in Northern sentiment — and left it to live and work in Northern convictions. It sensibly and perceptibly moved the sections nearer together.

Booker T. Washington tells with moving simplicity the weight of anxiety he felt in his intense desire to meet the exacting demands made upon him in the Atlanta speech.[1]

The receiving of the invitation brought to me a sense of responsibility that it would be hard for anyone not placed in my position to appreciate. . . . I remembered that I had been a slave; that my early years had been spent in the lowest depths of poverty and ignorance, and that I had had little opportunity to prepare me for such a responsibility. It was only a few years before that time that any white man in the audience might have claimed me as his slave; and it was easily possible that some of my former owners might be present to hear me speak. . . .

I was determined to say nothing that I did not feel from the bottom of my heart to be true and right. When the invitation came to me, there was not one word of intimation as to what I should say or as to what I should omit. In this I felt that the Board of Directors had paid a tribute to me. They knew that by one sentence I could have blasted, in a large degree, the success of the Exposition. I was also painfully conscious of the fact that, while I must be true to my own race in my utterances, I had it in my power to make such an ill-timed address as would result in preventing any similar invitation being extended to a black man again for years to come.

Exercises

In our libraries of oratory are many examples of notable formal addresses — great speeches made on historic occasions, such as inaugurals, dedicatory services, memorials, receptions to distinguished men, greetings, farewells, and so forth. Read some of the well-known nomination speeches, like those of Garfield and Wheeler; study Lincoln's two inaugural addresses, Webster's Bunker Hill orations, President Wilson's *War Message*, Emerson's *The American Scholar*, the Commemorative Addresses of George William Curtis, Wendell Phillips' *The Scholar in Politics*, Lincoln's *Gettysburg Address*, Blaine's *James Garfield*, and others. As an instance of what

[1] Booker T. Washington: *Up from Slavery.*

has been done in poetry along this line, read Lowell's *Commemoration Ode*, written in 1865 in memory of the college students who had fallen in battle.

Divide the class into two sections, pairing each student with another. Let one student in each pair prepare an introduction to a long, formal speech; let the other introduce this speaker to his audience. A great deal of interest may be aroused by having men of importance introduced, such as senators, scientists, generals, explorers, welfare workers, etc. The art of introducing a speaker well should be cultivated. It is one of the types of formal speaking too often neglected in our classes.

Two examples of excellent formal address are given here. It is too bad that there is not space for more, but do not be content with these, nor with any number of addresses you find in books. Whenever you have a chance to hear some of the well-known speakers of our day who appear frequently on the public platform in lectures, sermons, or other forms of speaking, be sure not to miss the opportunity to study the spoken formal address, just as you are now working on the written speech.

VERDUN ADDRESS

(From the speech of Hugh Wallace, American Ambassador to France, at the dedication of the Bayonet French Monument, at Verdun, December 8, 1920.)

Verdun is the new Thermopylae, where civilization itself does homage to France. The ground is hallowed and we view it with awe. Yet we cannot withhold our tribute of thanksgiving and praise. With loving hands we erect this monument — with anxious care we seek to express the thoughts that surge within us; but it is in vain that we hope that what we say and do here are adequate to the occasion which calls them forth. Our monument will crumble and our words soon be forgotten, but Verdun and what she stands for are immortal. The martyred city is her own monument and such a monument as exists nowhere else on earth. Great is the glory of France as she thinks of Verdun as her own. Overwhelming is the debt of gratitude which she here imposed upon the world. For at Verdun, France faced the Hun alone, and the victory which once again saved civilization was her victory and none may share it. Let us say this in deep devotion to the Frenchmen who fought and died here and to the land which gave them birth. They fought for France, but they conquered for humanity, and theirs alone are the glory and the praise.

If aught that we speak here today be preserved in the memory of men, let it be this confession of gratitude to France, the thanks of the world to her and to her noble sons who stood in the breach — not of the Allies' line alone — but of civilization itself; who fought and died here, but died victorious. So great a debt cannot be repaid. What we seek to do here today is but to mark our recognition of it.

This stone comes from America, and as her representative, I dedicate it as a symbol of that gratitude which our national friendship will make eternal. It is good to do this and to be here and I am greatly honored in the opportunity; but if on such a field and in such a presence I venture to put my own thoughts into words it is because I may properly say what the distinguished President of the Republic would in modesty forbear.

France has no more eloquent son than her Chief Magistrate, but even he cannot gild her glory. It streams from the hills which surround Verdun and points a golden line down the valley of the Marne. It envelops her living children who stand on guard on the ancient frontier, now happily restored to her, and it enshrines forever the memory of the dead who, like the heroes of the historic trench before us, stood firm for France and, dying, live in deathless fame.

HUGH WALLACE

ATLANTA ADDRESS[1]

(The following speech was given by Booker T. Washington at the Atlanta Exposition, September 18, 1895. The sanity, breadth of view, and keen insight displayed in it won for Mr. Washington the unqualified respect and admiration of leading Southerners and Northerners alike, and the wonderful, simple effectiveness of it gave this Negro speaker a place among America's great orators.)

Mr. President and Gentlemen of the Board of Directors and Citizens.

One-third of the population of the South is of the Negro race. No enterprise seeking the material, civil, or moral welfare of this section can disregard this element of our population and reach the highest success. I but convey to you, Mr. President and Directors, the sentiment of the masses of my race when I say that in no way have the value and manhood of the American Negro been more fittingly and generously recognized than by the managers of this magnificent Exposition at every stage of its progress. It is a recognition that will do more to cement the friendship of the two races than any occurrence since the dawn of our freedom.

Not only this, but the opportunity here afforded will awaken among us a new era of industrial progress. Ignorant and inexperienced, it is not strange that in the first years of our new life we began at the top instead of at the bottom; that a seat in Congress or the state legislature was more sought than real estate or industrial skill; that the political convention or stump speaking had more attractions than starting a dairy farm or truck garden.

A ship lost at sea for many days suddenly sighted a friendly vessel.

[1] Reprinted by the kind permission of Doubleday Page & Co., Publishers.

From the mast of the unfortunate vessel was seen a signal, "Water, water; we die of thirst!" The answer from the friendly vessel at once came back, "Cast down your bucket where you are." A second time the signal, "Water, water; send us water!" ran up from the distressed vessel, and was answered, "Cast down your bucket where you are." The captain of the distressed vessel, at last heeding the injunction, cast down his bucket, and it came up full of fresh, sparkling water from the mouth of the Amazon River. To those of my race who depend on bettering their condition in a foreign land or who underestimate the importance of cultivating friendly relations with the Southern white man, who is their next-door neighbor, I would say: "Cast down your bucket where you are" — cast it down in making friends in every manly way of the people of all races by whom we are surrounded.

Cast it down in agriculture, mechanics, in commerce, in domestic service, and in the professions. And in this connection it is well to bear in mind that whatever other sins the South may be called to bear, when it comes to business, pure and simple, it is in the South that the Negro is given a man's chance in the commercial world, and in nothing is this Exposition more eloquent than in emphasizing this chance. Our greatest danger is that in the great leap from slavery to freedom we may overlook the fact that the masses of us are to live by the productions of our hands, and fail to keep in mind that we shall prosper in proportion as we learn to dignify and glorify common labor and put brains and skill into the common occupations of life; shall prosper in proportion as we learn to draw the line between the superficial and the substantial, the ornamental gewgaws of life and the useful. No race can prosper till it learns that there is as much dignity in tilling a field as in writing a poem. It is at the bottom of life we must begin, and not at the top. Nor should we permit our grievances to overshadow our opportunities.

To those of the white race who look to the incoming of those of foreign birth and strange tongue and habits for the prosperity of the South, were I permitted I would repeat what I say to my own race, "Cast down your bucket where you are." Cast it down among the eight millions of Negroes whose habits you know, whose fidelity and love you have tested in days when to have proved treacherous meant the ruin of your firesides. Cast down your bucket among these people who have, without strikes and labor wars, tilled your fields, cleared your forests, builded your railroads and cities, and brought forth treasures from the bowels of the earth, and helped make possible

this magnificent representation of the progress of the South. Casting down your bucket among my people, helping and encouraging them as you are doing on these grounds, and to education of head, hand, and heart, you will find that they will buy your surplus land, make blossom the waste places in your fields, and run your factories. While doing this you can be sure in the future, as in the past, that you and your families will be surrounded by the most patient, faithful, law-abiding, and unresentful people that the world has seen. As we have proved our loyalty to you in the past, in nursing your children, watching by the sick-bed of your mothers and fathers, and often following them with tear-dimmed eyes to their graves, so in the future, in our humble way, we shall stand by you with a devotion that no foreigner can approach, ready to lay down our lives, if need be, in defense of yours, interlacing our industrial, commercial, civil, and religious life with yours in a way that shall make the interests of both races one. In all things that are purely social we can be as separate as the fingers, yet one as the hand in all things essential to mutual progress.

There is no defense or security for any of us except in the highest intelligence and development of all. If anywhere there are efforts tending to curtail the fullest growth of the Negro, let these efforts be turned into stimulating, encouraging, and making him the most useful and intelligent citizen. Effort or means so invested will pay a thousand per cent interest. These efforts will be twice blessed — "blessing him that gives and him that takes."

There is no escape through law of man or God from the inevitable:—

> The laws of changeless justice bind
> Oppressor with oppressed;
> And close as sin and suffering joined
> We march to fate abreast.

Nearly sixteen millions of hands will aid you in pulling the load upward, or they will pull against you the load downward. We shall constitute one-third and more of the ignorance and crime of the South, or one-third its intelligence and progress; we shall contribute one-third to the business and industrial prosperity of the South, or we shall prove a veritable body of death, stagnating, depressing, retarding every effort to advance the body politic.

Gentlemen of the Exposition, as we present to you our humble effort at an exhibition of our progress, you must not expect overmuch. Starting thirty years ago with ownership here and there in a few quilts and pumpkins and chickens (gathered from miscellaneous

sources), remember the path that has led from these to the inventions and production of agricultural implements, buggies, steam-engines, newspapers, books, statuary, carving, paintings, the management of drug-stores and banks, has not been trodden without contact with thorns and thistles. While we take pride in what we exhibit as a result of our independent efforts, we do not for a moment forget that our part in this exhibition would fall far short of your expectations but for the constant help that has come to our educational life, not only from the Southern states, but especially from Northern philanthropists, who have made their gifts a constant stream of blessing and encouragement.

The wisest among my race understand that the agitation of questions of social equality is the extremest folly, and that progress in the enjoyment of all the privileges that will come to us must be the result of severe and constant struggle rather than of artificial forcing. No race that has anything to contribute to the markets of the world is long in any degree ostracized. It is important and right that all privileges of the law be ours, but it is vastly more important that we be prepared for the exercise of these privileges. The opportunity to earn a dollar in a factory just now is worth infinitely more than the opportunity to spend a dollar in an opera house.

In conclusion, may I repeat that nothing in thirty years has given us more hope and encouragement, and drawn us so near to you of the white race, as this opportunity offered by the Exposition; and here bending, as it were, over the altar that represents the results of the struggles of your race and mine, both starting practically empty-handed three decades ago, I pledge that in your effort to work out the great and intricate problem which God has laid at the doors of the South, you shall have at all times the patient, sympathetic help of my race; only let this be constantly in mind, that, while from representations in these buildings of the product of field, of forest, of mine, of factory, letters, and art, much good will come, yet far above and beyond material benefits will be that higher good, that, let us pray God, will come, in a blotting out of sectional differences and racial animosities and suspicions, in a determination to administer absolute justice, in a willing obedience among all classes to the mandates of law. This, coupled with our material prosperity, will bring into our beloved South a new heaven and a new earth.

BOOKER T. WASHINGTON

CHAPTER IV

THE ORATION

Just as there is no precise line that marks off the formal address from the informal, so we cannot say that there is any exact point at which the formal address takes wing to mount into the higher realm of oratory. There is, perhaps, common consent that what we call the *oration* is the highest and most eloquent form of spoken address. Indeed, do we not mean by the term *oratory* public speech that is pure eloquence? So easy is it to give the impression that the oration is something artificial that the author attempts to describe or define it only with caution and anxiety.

The term *oration* has been reserved to apply to public speech that is noble, dignified, and passionate. "Oratory pertains to large subjects, treated in a large manner." The true oration cannot grow out of what is petty or mean or insincere. Before there can be an oration some earnest heart must be aflame with a vital theme that touches the lives of men and women everywhere. The oration does not seek merely to convince the reason. The oration has as its object action. The orator "is a speaker inspired by purpose and passion. He has a torrid fervor—energy, action—the power of seeing the essential parts of his subject, velocity and fitness of expression, presenting an impelling argument with a directness that cannot be mistaken, and a force that cannot be evaded. Sometimes a single burst of scorn is a speech, as when Henry Clay, in slavery abolition days, made the famous retort to the slave-owners who tried to drown his voice by hisses, by exclaiming, 'That is the sound you hear when the waters of truth drop upon the fires of hell.' " [1]

[1] Holyoake: *Public Speaking and Debate.*

Oratory must move, arouse, persuade. The only real test we can apply to the success of an oration is the result obtained. Did the orator achieve the end he set out to achieve? Was the vote secured? Did the audience subscribe? Did the mob disperse? Did the men enlist? Were the sore-hearted, oppressed people comforted and cheered? Were the disheartened soldiers inspired to make one more assault? Did the community rise up as one man to smite graft and immorality? Were the vicious, dishonest men driven out of office? Did sinners give up their wickedness and change their bad habits to good ones? If so, a "winning oration" was delivered. If not, there may have been perfection of manner, ravishing elocution, phrases that dripped with an exquisite sweetness like the dropping of costly pearls into a transparent pool of still water; there may have been wit and wisdom, laughter and tears; and, at the close, all this may have been greeted with a whirlwind of ecstatic applause: but there was no oration.[1]

These words from Webster's oration on *Adams and Jefferson* not only describe oratory, but constitute as well a perfect example of what oratory is:

When public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions excited, nothing is valuable in speech farther than as it is connected with high intellectual and moral endowments. Clearness, force, and earnestness are the qualities which produce conviction. True eloquence, indeed, does not consist in speech. It cannot be brought from far. Labor and learning may toil for it, but they will toil in vain. Words and phrases may be marshaled in every way, but they cannot compass it. It must

[1] The writer cannot too fully and clearly record his obligation to Professor John F. Genung for what is said about oratory in this chapter. His whole thought about rhetoric is so much bound up with the deep, clear thought and strong, sound words of Dr. Genung that he scarcely knows where his own thinking and writing leaves off and that of his master begins. For, while he never was a pupil of Professor Genung, and while he never met him in the flesh, he has made use of his textbook, *The Working Principles of Rhetoric*, year after year in the classroom until thought and language alike have sunk into his memory. His mind has been colored the more deeply by this association for the reason that from the first his own thought was of like hue. No doubt he and Professor Genung drank from common streams. For the sake of brevity, therefore, and in order to impress every young reader with the desirability of reading Professor Genung's great textbook, this special footnote is placed here.

exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation, all may aspire to it; they cannot reach it. It comes, if it comes at all, like the outbreaking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force. The graces taught in the schools, the costly ornaments and studied contrivances of speech, shock and disgust men, when their lives, and the fate of their wives, their children, and their country, hang on the decision of the hour. Then words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. Even genius itself then feels rebuked and subdued, as in the presence of higher qualities. Then patriotism is eloquent; then self-devotion is eloquent. The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object,— this, this is eloquence; or rather, it is something greater and higher than eloquence,— it is action, noble, sublime, godlike action.

I. The Theme

A great oration must be based on a great theme. Oratory has to do with such things only as are worth while — things that grip speaker and people alike. "It moves among the interests and motives that are common to all." It deals with homely as well as sublime things, for what touches one human soul touches all. Truth and passion are no respecters of persons. There is, after all, a supreme democracy in this world. It is doubtful whether it was ever nailed into any party platform. Perhaps no government ever realized it fully. It has certainly never come to mature life in any treaty, or found itself at home in any supreme council, or been embodied in any league of nations. But there is, nevertheless, such a thing as democracy — a something that touches all the people; a true level of humanity where there is neither exemption nor advantage; where, absolutely, what is good for one is good for all, and what is bad for one is bad for all. This democracy is to be found in pain and pleasure, in truth and passion, in joy and

sorrow, in love and hope, in aspiration and despair, in doubt and faith. Now, in order to ring true, an oration must find its themes somewhere in these vast and profound seas that sigh, and moan, and tumble about the feet of universal humanity. The subjects of oratory are to be found in the practical and moral issues that concern all men. Such themes lie about us everywhere in our daily life — in men's interest in home and country and education and religion, and in such passions as love and hate and ambition and courage and sacrifice.

II. The Occasion

There must be some great occasion before there can be a great oration. The crowd as well as the theme arouses the orator. There is something awe-inspiring, almost terrible, in the simple fact of a vast mass of humanity bent upon some common end, swayed by some contagious emotion. Excited crowds give us a sense of the elemental: they are in society what tempests and volcanoes and earthquakes are in nature; yes, and what warm showers are, and white moonlight, and summer dawns. Nearly every famous oration or sermon has been the outgrowth of some culminating hour in the life of the community or the nation. There are many people assembled; much is at stake; there is intense interest and expectation; popular sympathy is aroused (or, on the other hand, violent and widespread opposition is on foot). Some of the most dramatic incidents of history spring out of such occasions. If a boy or girl wants to read stories that are full of action and excitement let him turn to the lives of the famous orators. There is space in these pages for only a few condensed examples of these thrilling oratorical struggles and triumphs. The first is a scene from the life of James A. Garfield. The story is told by a distinguished man who was an eye-witness:

I shall never forget the first time I saw General Garfield. It was the morning after President Lincoln's assassination. The country

was excited to its utmost tension, and New York City seemed ready for the scenes of the French Revolution. . . . "Vengeance," was the cry. On the right, suddenly the shout rose, "The World! the World!" "The office of the World!" "World!" "World!" "World!" and a movement of perhaps eight thousand or ten thousand turning their faces in the direction of that building began to be executed. It was a critical moment. What might come no one could tell, did that crowd get in front of that office. Police and military would have availed little or been too late. A telegram had just been read from Washington, "Seward is dying." Just then, at that juncture, a man stepped forward with a small flag in his hand, and beckoned to the crowd. "Another telegram from Washington!" And then, in the awful stillness of the crisis, taking advantage of the hesitation of the crowd, whose steps had been arrested a moment, a right arm was lifted skyward, and a voice, clear and steady, loud and distinct, spoke out, "Fellow-Citizens! Clouds and darkness are round about Him! His pavilion is dark waters, and thick clouds of the skies. Justice and judgment are the establishment of His throne! Mercy and truth shall go before His face! Fellow-citizens! God reigns, and the Government at Washington still lives!" The effect was tremendous. The crowd stood riveted to the ground with awe, gazing at the motionless orator, and thinking of God and the security of the Government in that hour. . . . All took it as a divine omen. It was a triumph of eloquence, inspired by the moment. Such as falls to but one man's lot, and that but once in a century. The genius of Webster, Choate, Everett, Seward, never reached it. . . . The man for the crisis was on the spot, more potent than Napoleon's guns at Paris. I inquired what was his name. The answer came in a low whisper, "It is General Garfield, of Ohio." [1]

Opposition often proves as sharp a spur to the orator as sympathy. Steel strikes flint and the sparks fly. Some men can never do their best until their fighting blood is up. They need to be put upon their mettle. It was so with Wendell Phillips. His career as an orator began when he was a young man of twenty-six (November, 1837), in one of the stormiest meetings in the history of America. Rev. Elijah Lovejoy had been murdered by a mob at Alton, Illinois. Noted anti-slavery

[1] Jos. E. Brisbin: *Life of Garfield.*

people called a meeting in Faneuil Hall, Boston, to give public expression of their horror at the deed. There were, however, many in the audience who were in sympathy with Lovejoy's murderers, and who were ready to defend the bloody deed. The chief spokesman of this faction was James T. Austin, an able and prominent lawyer, at that time attorney-general of Massachusetts. With menace in his manner and scorn and insult in the words he uttered, he rose and said that Lovejoy had "died as the fool dieth." He "compared his murderers with the men who destroyed the tea in Boston Harbor."

Standing among the auditors was a young man, unknown to fame, his brow still wet with the dews of youth, with the best blood of Boston coursing in his veins, the best culture of Harvard in his brain, and with a tongue already set aflame with the righteous indignation that filled his breast. He was a mighty listener, and he had come into that meeting — only to listen.

The attorney-general of the Commonwealth had scarcely retired, when that young man mounted the rostrum. Loud rose the hostile protestations of the partisans of the attorney-general; but with unflinching attitude, calm manner, and serenity of voice, the speaker on the platform held his place. It was a trying, a bitter ordeal; but it was also an opportunity which comes but once in the lifetime of a man of genius and of mettle.

"Sir, when I heard the gentleman lay down principles which place the murderers of Alton side by side with Otis and Hancock, with Quincy and Adams, I thought those pictured lips (pointing to the portraits in the hall) would have broken into voice, to rebuke the recreant American,— the slanderer of the dead."

A storm of applause and counter-applause burst from the audience. For a few moments the voice of the speaker was hushed. At length he continued,—

"The gentleman said that he should sink into insignificance if he dared to gainsay the principles of these resolutions. Sir, for the sentiments he has uttered, on soil consecrated by the prayers of Puritans and blood of patriots, the earth should have yawned, and swallowed him up."

At this point the uproar became furious: the speaker's voice was unheard. "Take that back!" "Take back the *recreant!*" were the

cries on one side! "Go on!" "Go on!" was the cry on the other. For a moment it seemed as if violence would follow; and two friends of the speaker . . . came to his side at the front of the platform. They were met with the demands of "Phillips or nobody!" "Make him take back *recreant:* he shan't go on till he takes it back!"

Unmoved from his position, unabashed by the terrors of the hour, the young man whose voice had enkindled such mighty wrath, resumed his speaking.[1]

The speech was concluded in triumph. It was in such a baptism of fire that Wendell Phillips first took the name *orator.*

Equal in excitement and historic interest with this dramatic appearance of young Phillips at Faneuil Hall is the tempestuous struggle of Henry Ward Beecher with a hostile English audience at Manchester, England, in the fall of 1863. The more influential classes in England at this time were very unfriendly to the American Government in its life and death struggle with the seceding states of the South. Mr. Beecher did not go to England with the intention of making speeches in defense of the Northern cause; but the North had many active friends in England, and they presented convincing reasons why he should explain and defend the course of the United States at this tragic juncture. He finally consented to address a number of meetings in England. The following is an extract from his own account of the first meeting.

As soon as I began to speak the great audience began to show its teeth, and I had not gone on fifteen minutes before an unparalleled scene of confusion and interruption occurred. No American that has not seen an English mob can form any conception of one. I have seen all sorts of camp-meetings and experienced all kinds of public speaking on the stump; I have seen the most disturbed meetings in New York City, and they were all of them as twilight to midnight compared with an English hostile audience. For in England the meeting does not belong to the parties that call it, but to whoever chooses to go, and if they can take it out of your hands it is considered fair play. This meeting had a very large multitude of men in it who came there for the purpose of destroying the meeting and carrying it the other way

[1] Austin: *Wendell Phillips.*

when it came to the vote. I took the measure of the audience, and said to myself, "About one-fourth of this audience are opposed to me, and about one-fourth will be rather in sympathy, and my business now is not to appeal to that portion that is opposed to me, nor to those that are already on my side, but to bring over the middle section." How to do this was a problem. The question was, who could hold out longest? There were five or six storm centers, boiling and whirling at the same time; here some one pounding on a group with his umbrella and shouting, "Sit down there;" over yonder a row between two or three combatants; somewhere else a group all yelling together at the top of their voices. It was like talking to a storm at sea. But there were the newspaper reporters just in front, and I said to them, "Now, gentlemen, be kind enough to take down what I say. It will be in sections, but I will have it connected by-and-by." I threw my notes away, and entered on a discussion of the value of freedom as opposed to slavery in the manufacturing interest, arguing that freedom everywhere increases a man's necessities, and what he needs he buys, and that it was, therefore, to the interest of the manufacturing community to stand by the side of labor through the country. I never was more self-possessed and never in more perfect good temper; and I never was more determined that my hearers should feel the curb before I got through with them." [1]

As is well known, Beecher was fully triumphant in these speeches. Lyman Abbott has the following to say about Beecher's oratory:

As one turns to these speeches, and endeavors in imagination to reproduce the stormy scenes which accompanied them, he is impressed with the quickness of the speaker in turning every adverse incident to his own advantage, the emotional eloquence of certain evidently extemporaneous passages, the knowledge of history and of constitutional principles which underlies them, the philosophical unity which makes of them all . . . "a single speech . . . delivered piecemeal in different places," and the peculiar adaptation of each address to the special audience to which it was delivered.

III. The Man

The quality of the oration will depend upon the quality of the man who utters it. A stream can rise no higher than its source.

[1] Lyman Abbott: *Henry Ward Beecher.*

After all, the oration will be simply the man translated into speech. There are, to be sure, thousands of silent, solid people who are destitute of the power to voice what they think and feel. But no matter how glib a person may be he cannot draw out what never was there. He may dazzle and deceive; but in the long run it is substance that counts, not display. It little boots that the manner be brilliant, if the matter fall short; and the matter that weighs heaviest is personality itself.

A study of the history of public speaking reveals many failures. Not every speaker rises to the emergency as did Patrick Henry, and Clay, and Webster, and Prentiss, and Beecher, and Grady, and Garfield, and Booker T. Washington; and as Beveridge, Bryan, Henry Allen, and Brooks Fletcher do in our own day. In the last resolve, it is character that triumphs in an emergency, and it is lack of character that dooms the orator to defeat. If the only element lacking on a supreme occasion is lack of adequacy of manhood on the part of the speaker, the failure is the more tragic and embarrassing. The hour is fraught with destiny; the theme is a worthy one for a Demosthenes, a Burke, or a Webster; but, alas! the man who is put forward is unable to wield the theme or to voice the occasion, so there is defeat and dismay instead of victory and jubilation.

It is ungracious to point out in detail the failures of chosen spokesmen at times when much was at stake. Yet it is worth while to give examples to warn the student as well as to incite him. So the writer will set down one sad tale of oratorical disaster due to the speaker's inaptness and lack of capacity. One of the chief universities of the country was holding its annual commencement. The gathering was at night, in the city of Chicago, in the chief downtown auditorium. The hall was packed. Hundreds of distinguished men and women sat on the platform. The university was a denominational, but not a sectarian, institution; it prided itself upon being a pioneer

coeducational college; many of its trustees and graduates were Civil War veterans, and there were, of course, both on the platform and throughout the audience, many party men — both Democrats and Republicans. The speaker, a former Governor of a state, had a nation-wide reputation. His theme had to do with civic responsibility — possibly it was Civil Service Reform. Hundreds of graduates were to receive their degrees at the close of the address. The audience was expectant, eager, friendly. But within an hour, all was changed. The speaker lacked voice; he lacked magnetism; he lacked tact; he lacked good judgment; he lacked common sense. He attempted to read from manuscript to that vast audience. His paper was very, very long. He set out by attacking denominational institutions. He criticized adversely the idea of coeducation. He denounced partisanship — assailing first one great party, and then another in no uncertain terms. Finally, he had uncomplimentary things to say about the old soldier, and the pension system. By the time he had proceeded half an hour, there was restlessness in various parts of the house. At the end of an hour, there was open hostility; students began to whisper and shuffle their feet to show disapproval. But with his face in his manuscript the speaker went doggedly on.

Finally, the President of the University rose and begged the audience to hear the speaker respectfully to the end. But the noise grew louder: and, finally, from the irritated and exhausted men waiting for their degrees in the postgraduate sections, arose distinct and steady hisses. One of the most honored and distinguished men on the platform — a trustee of the University, an ardent supporter of coeducation, a devoted church man, a gallant officer during the Civil War — arose, and after securing quiet for a moment reminded the disorderly element that the speaker was their guest, and that courtesy and fair play demanded that he be given a hearing. The sea of disorder subsided to some extent; and the unhappy

but stubborn disturber of the peace ploughed onward another fifteen minutes, and finally made a stormy harbor.

The next day a group of clergymen who had heard the address were talking excitedly about the event of the previous night, when an eminent bishop of the church under whose auspices the university was founded joined the group. He was asked what he thought of the commencement oration. "There were just three things the matter with it," he replied. "First, the speaker read it. Second, he read it poorly. Third, it was not worth reading."

In the last resolve, then, the making of a masterful oration involves the making of an eminent man. To enlarge and ennoble one's oratory the individual must be enlarged and ennobled. There is nothing that enters into human personality that will not be put under tribute to this most sublime function of man. It calls into play every highest power of his being. It brings into action every resource of voice; it taxes to the utmost his physical energies; it drafts into service the whole wide range of his experience; it tests the quality and compass of his general education; his moral fervor, his philosophy of life; his force of will; his whole character and personality are levied upon and are given opportunity for their fullest display. When a great man is seen thus in action — speaking, moving, thinking, willing, passionately aroused — his imagination on fire, his tongue as the pen of a ready writer, his thought flashing forward and backward — driving in perfect order words, phrases, sentences, images — all of this simultaneously — one cannot resist exclaiming with Hamlet: "What a piece of work is man!"

Exercises

1. Study Thurston's *Intervention in Cuba* (p. 135).
   a. A good speaker should win the confidence of his audience by —
      (1) His fairness and lack of prejudice in treating his subject.
      (2) His thorough knowledge of his subject.
      (3) His entire sincerity.

b. Point out and discuss the passages in this oration that would explain why Thurston's audience was completely won by this speech.
   (1) What was the occasion? Was it one to produce a great oration?
   (2) What does the oration reveal of the man behind it?
   (3) What of the words used? Are they well chosen and forceful?
   (4) Point out some striking phrases. Is there concrete illustration and suggestive imagery that bring what he is saying home to the audience through their personal experience?
   (5) Is the speech well constructed? Outline it.
   (6) Are there points of climax in this oration? If any, where?
   (7) Does it seem to you to be a sincere expression of a man's deepest self on a matter in which he is thoroughly interested?

2. From your library, choose two of the speeches of such notable orators as Webster, Bryan, Curtis, Clay, Calhoun, Wilson, Roosevelt, Pitt, or Burke; study these, and report on them in class, telling what you think of them as orations.

3. Write an oration.
   Remember these important points —
   a. An oration is the crystallized expression of one's personal conviction on questions of right and wrong, of general and specific principles of conduct, of exemplifications of greatness or weakness in the lives of men. Its appeal is through the emotions as well as through fact and logic. Its purpose is always to carry conviction to the hearts of the listeners, and is often to move to action.
   b. It should be a polished, finished product, the most finely chiseled thought in the most expressive, most fitting language.
   c. It should be short and concise, as nearly perfect in organization and in form as possible.
   d. Every idea, every fact should be selected with the end in view of working toward a clearly-conceived climactic unity of thought and emotional effect.
   e. The most complete knowledge of the chosen subject is essential; only thus may effective and appropriate illustrative details be selected; only thus may the writer have the power to "leap from headland to headland" in his subject, as John

Bright described his own method, seizing upon those vital, significant things that connect up what he is saying with the life and experience of his audience and fire the imagination by painting in colors of light a living picture of truth and power.

4. The study of a great speech should show that its author —
   a. Had a thorough knowledge of his subject.
   b. Was fair and impartial in his attitude.
   c. Had thought the matter through to a definite conclusion.
   d. Had broad comprehension and deep sympathies.
   e. Was able to put what he had to say in an interesting, individual way, through the use of suggestive language and concrete illustration that would reach his hearers through an appeal to their personal experiences.

INTERVENTION IN CUBA

(This speech was given in the United States Senate, March 24, 1898, at a time when America was just awakening to the wrongs being endured by the Cubans. Mr. Thurston had only lately returned from a visit to Cuba to look into actual conditions there. During the trip his wife took sick and died. It is to the command of her "silent lips" that he refers in the opening sentence.)

Mr. President, I am here by command of silent lips to speak once and for all upon the Cuban situation. I trust that no one has expected anything sensational from me. God forbid that the bitterness of a personal loss should induce me to color in the slightest degree the statement that I feel it my duty to make. I shall endeavor to be honest, conservative, and just. I have no purpose to stir the public passion to any action not necessary and imperative to meet the duties and necessities of American responsibility, Christian humanity, and national honor. I would shirk the task if I could, but I dare not. I cannot satisfy my conscience except by speaking, and speaking now.

Some three weeks since, three Senators and two Representatives in Congress accepted the invitation of a great metropolitan newspaper to make a trip to Cuba and personally investigate and report upon the situation there. Our invitation was from a newspaper whose political teachings I have never failed to antagonize and denounce, and whose journalism I have considered decidedly sensational. But let me say, for the credit of the proprietor of the paper in question, that I believe the invitation extended to us was inspired by his patriotic desire to have the actual condition of affairs in Cuba brought to the attention of the American people in such a way that the facts would no longer remain in controversy or dispute.

We were not asked to become the representatives of the paper; no conditions or restrictions were imposed upon us; we were left free to conduct the investigation in our own way, make our own plans, pursue our own methods, take our own time, and decide for ourselves upon the best manner of laying the result of our labors before the American people. For myself, I went to Cuba firmly believing that the condition of affairs there had been greatly exaggerated by the press, and my own efforts were directed in the first instance to the attempted exposure of these supposed exaggerations.

Mr. President, there has undoubtedly been much sensationalism in the journalism of the time, but as to the condition of affairs in Cuba there has been no exaggeration, because exaggeration has been impossible. I have read the careful statement of the Junior Senator from Vermont, and I find that he has anticipated me in almost every detail. From my own personal knowledge of the situation, I adopt every word of his concise, conservative, specific presentation as my own; nay, more, I am convinced that he has, in a measure, understated the facts. I absolutely agree with him in the following conclusions:

After three years of warfare and the use of 225,000 Spanish troops, Spain has lost control of every foot of Cuba not surrounded by an actual intrenchment and protected by a fortified picket line.

She holds possession with her armies of the fortified seaboard towns, not because the insurgents could not capture many of them, but because they are under the virtual protection of Spanish warships, with which the revolutionists cannot cope.

The revolutionists are in absolute and almost peaceful possession of nearly one-half of the island, including the eastern provinces of Santiago de Cuba and Puerto Principe. In those provinces they have an established form of government, levy and collect taxes, maintain armies, and generally levy a tax or tribute upon the principal plantations in the other provinces, and, as is commonly believed, upon the entire railway system of the island.

In the four so-called Spanish provinces there is neither cultivation nor railway operation except under strong Spanish military protection or by consent of the revolutionists in consideration of tribute paid. Under the inhuman policy of Weyler not less than 400,000 self-supporting, peaceable, defenseless country people were driven from their homes in the agricultural portions of the Spanish provinces to the cities and imprisoned upon the barren waste outside the residence portions of these cities and within the line of intrenchment

established a little way beyond. Their humble homes were burned, their fields laid waste, their implements of husbandry destroyed, their livestock and food supplies for the most part confiscated. Most of these people were old men, women, and children. They were thus placed in hopeless imprisonment, without shelter or food. There was no work for them in the cities to which they were driven. They were left there with nothing to depend upon except the scanty charity of the inhabitants of the cities and with slow starvation their inevitable fate.

It is conceded upon the best ascertainable authority, and those who have had access to the public records do not hesitate to state, that upward of 210,000 of these people have already perished, all from starvation or from diseases incident to starvation.

The government of Spain has never contributed one dollar to house, shelter, feed, or provide medical attention for these, its own citizens. Such a spectacle exceeds the scenes of the Inferno as painted by Dante.

There has been no amelioration of the situation except through the charity of the people of the United States. There has been no diminution of the death rate among these *reconcentrados* except as the death supply is constantly diminished. There can be no relief and no hope except through the continued charity of the American people until peace shall be fully restored in the island and until a humane government shall return these people to their homes and provide for them anew the means with which to begin again the cultivation of the soil.

Spain cannot put an end to the existing condition. She cannot conquer the insurgents. She cannot reëstablish her sovereignty over any considerable portion of the interior of the island. The revolutionists, while able to maintain themselves, cannot drive the Spanish army from the fortified sea-coast towns.

The situation, then, is not war as we understand it, but a chaos of devastation and depopulation of undefined duration, whose end no man can see.

I will cite but a few facts that came under my personal observation, all tending fully to substantiate the absolute truth of the foregoing propositions. I could detail incidents by the hour and by the day, but the Senator from Vermont has absolutely covered the case. I have no desire to deal in horrors. If I had my way, I would shield the American public even from the photographic reproductions of the awful scenes that I viewed in all their original ghastliness.

Spain has sent to Cuba more than 225,000 soldiers to subdue the island, whose entire male population capable of bearing arms did not exceed at the beginning that number. These soldiers were mostly

boys, conscripts from the Spanish hills. They are well armed, but otherwise seem absolutely unprovided for. They have been without tents and practically without any of the necessary supplies and equipment for service in the field. They have been put in barracks, in warehouses, and old buildings in the cities where all sanitary surroundings have been of the worst possible character. They have seen but little discipline, and I could not ascertain that such a thing as a drill had taken place in the island.

There are less than 60,000 now available for duty. The balance are dead or sick in hospitals, or have been sent back to Spain as incapacitated for further service. It is currently stated that there are 37,000 sick in hospitals. I do not believe that the entire Spanish army in Cuba could stand an engagement in the open field against 20,000 well disciplined American soldiers.

As an instance of the discipline among them, I cite the fact that I bought the machete of a Spanish soldier on duty at the wharf in Matanzas, on his offer, for three dollars in Spanish silver. He also seemed desirous of selling me his only remaining arm, a revolver.

The Spanish soldiers have not been paid for some months, and in my judgment they, of all the people on earth, will most gladly welcome any result which would permit them to return to their homes in Spain.

The pictures in the American newspapers of the starving *reconcentrados* are true. They can all be duplicated by the thousands. I never saw, and please God I may never again see, so deplorable a sight as the *reconcentrados* in the suburbs of Matanzas. I can never forget to my dying day the hopeless anguish in their despairing eyes. Huddled about their little bark huts, they raised no voice of appeal to us for alms as we went among them.

There was almost no begging by the *reconcentrados* themselves. The streets of the cities are full of beggars of all ages and all conditions, but they are almost wholly of the residents of the cities and largely of the professionally beggar class. The *reconcentrados* — men, women, and children — stand silent, famishing with hunger. Their only appeal comes from their sad eyes, through which one looks as through an open window into their agonizing souls.

The present autonomist governor of Matanzas was inaugurated in November last. His records disclose that at the city of Matanzas there were 1,200 deaths in November, 1,200 in December, 700 in January, and 500 in February — 3,600 in four months, and those four months under the administration of a governor whom I believe to be a truly humane man. He stated to me that on the day of his inauguration,

which I think was the 12th of last November, to his personal knowledge fifteen persons died in the public square in front of the executive mansion. Think of it, oh, my countrymen! Fifteen human beings dying of starvation in the public square in the shade of the palm trees, and amid the beautiful flowers, in sight of the open windows of the executive mansion!

. . .

We asked the governor if he knew any relief for these people except through the charity of the United States. He did not. We then asked him, "Can you see any end to this condition of affairs?" He could not. We asked him, "When do you think the time will come that these people can be placed in a position of self-support?" He replied to us, with deep feeling, "Only the good God or the great Government of the United States can answer that question." I believe that the good God by the great Government of the United States will answer that question.

I shall refer to these horrible things no further. They are there. God pity me; I have seen them; they will remain in my memory forever — and this is almost the twentieth century. Christ died nineteen hundred years ago, and Spain is a Christian nation. She has set up more crosses in more lands, beneath more skies, and under them has butchered more people than all the other nations of the earth combined.

Europe may tolerate her existence as long as the people of the Old World wish. God grant that before another Christmas morning the last vestige of Spanish tyranny and oppression will have vanished from the Western Hemisphere.

The time for action has, then, come. No greater reason for it can exist tomorrow than exists today. Every hour's delay only adds another chapter to the awful story of misery and death. Only one power can intervene — the United States of America. Ours is the one great nation of the New World, the mother of the American republics. She holds a position of trust and responsibility toward the people and the affairs of the whole Western Hemisphere.

It was her glorious example which inspired the patriots of Cuba to raise the flag of liberty in her eternal hills. We cannot refuse to accept this responsibility which the God of the Universe has placed upon us as the one great power in the New World. We must act! What shall our action be? Some say the acknowledgment of the belligerency of the revolutionists. As I have already shown, the hour and the opportunity for that have passed away.

Mr. President, there is only one action possible, if any is taken;

that is, intervention for the independence of the island; intervention that means the landing of an American army on Cuban soil, the deploying of an American fleet off Havana; intervention which says to Spain, "Leave the island, withdraw your soldiers, leave the Cubans, these brothers of ours in the New World, to form and carry on government for themselves." Such intervention on our part would not in itself be war. It would undoubtedly lead to war. But if war came it would come by act of Spain in resistance of the liberty and the independence of the Cuban people.

Mr. President, there are those who say that the affairs of Cuba are not the affairs of the United States, who insist that we can stand idly by and see that island devastated and depopulated, its business interests destroyed, its commercial intercourse with us cut off, its people starved, degraded, and enslaved. It may be the naked, legal right of the United States to stand thus idly by.

I have the legal right to pass along the street and see a helpless dog stamped into the earth under the heels of a ruffian. I can pass by and say that is not my dog. I can sit in my comfortable parlor with my loved ones gathered about me, and through my plate glass window see a fiend outraging a helpless woman near by, and I can legally say this is no affair of mine — it is not happening on my premises; and I can turn away and take my little ones in my arms and, with the memory of their sainted mother in my heart, look up to the motto on the wall and read, "God bless our home."

But, if I do, I am a coward, and a cur unfit to live, and God knows, unfit to die. And yet I cannot protect the dog nor save the woman without the exercise of force.

We cannot intervene and save Cuba without the exercise of force, and force means war; war means blood. The lowly Nazarene on the shores of Galilee preached the divine doctrine of love, "Peace on earth, good will toward men." Not peace on earth at the expense of liberty and humanity. Not good will toward men who despoil, degrade, and starve to death their fellow men. I believe in the doctrine of Christ. I believe in the doctrine of peace; but, Mr. President, men must have liberty before there can come abiding peace.

Intervention means force. Force means war. War means blood. But it will be God's force. When has a battle for humanity and liberty ever been won except by force? What barricade of wrong, injustice, and oppression has ever been carried except by force?

Force compelled the signature of unwilling royalty to the great Magna Charta; force put life into the Declaration of Independence and

made effective the Emancipation Proclamation; force beat with naked hands upon the iron gateway of the Bastille and made reprisal in one awful hour for centuries of kingly crime; force waved the flag of revolution over Bunker Hill and marked the snows of Valley Forge with blood-stained feet; force held the broken line at Shiloh, climbed the flame-swept hill at Chattanooga, and stormed the clouds on Lookout Heights; force marched with Sherman to the sea, rode with Sheridan to the valley of the Shenandoah, and gave Grant victory at Appomattox; force saved the Union, kept the stars in the flag, made "niggers" men. The time for God's force has come again. Let the impassioned lips of American patriots once more take up the song:

> In the beauty of the lilies Christ was born across the sea,
> With a glory in his bosom that transfigures you and me;
> As he died to make men holy, let us die to make men free,
> For God is marching on.

Others may hesitate, others may procrastinate, others may plead for further diplomatic negotiation, which means delay, but for me, I am ready to act now, and for my action I am ready to answer to my conscience, my country, and my God.

Mr. President, in the cable that moored me to life and hope the strongest strands are broken. I have but little left to offer at the altar of freedom's sacrifice, but all I have I am glad to give. I am ready to serve my country as best I can in the Senate or in the field. My dearest wish, my most earnest prayer to God is this, that when death comes to end all, I may meet it calmly and fearlessly, as did my beloved, in the cause of humanity, under the American flag.

JOHN M. THURSTON.

5. Apply the tests on page 135 to the Thurston and the Booker T. Washington speeches, pointing out evidences of the qualities named.
6. Note especially the vivid suggestion in Washington's "Cast down your bucket where you are," and his "In all matters purely social we can be as separate as the fingers, yet one as the hand in all things essential to mutual progress."

CHAPTER V

DEBATE

I. The Value of Debating

The increase of interest in high school debating is fortunate. It is a mark of the growing tendency to make education an active force in fitting boys and girls for the duties and opportunities of citizenship. A democracy such as ours draws its life blood from the full and free discussion of matters of vital concern to the individual and to the State. Only so may keen thought be directed to the issues of the day. Debating is a means of arousing interest in public questions even when other methods have failed. The promised contest where brain is to be matched against brain, as on the athletic field brawn meets brawn, moves the student to hard study quite beyond anything that could be brought about by the prodding and scolding of the teacher of civics or history. With such a spur to prick him on he delves more deeply into his subject, and reasons more closely than he otherwise would. For the first time, perhaps, he learns the joy of really mastering the thing in hand. From the knowledge thus gained comes an interest that usually lasts through life. Were this the only good received from debating it would be worth while, but there are other benefits quite as evident. It helps to make the student open-minded, and leads him to see that the opinions of other people may be as good as his own. Having studied a few questions carefully and so discovered that there are usually two pretty well balanced sides to every proposition, the student no longer flaunts his own cocksure views in the face of those who differ with him. Instead he weighs their arguments with patience and fairness and listens courteously to any earnest, thoughtful speaker who really has

something to say. He will become impatient of shallow, hasty reasoning and loose, empty speaking. He learns to come to conclusions only after careful weighing of the facts in the case. He insists on first-hand, exact information, not hearsay evidence that, too often, has been bandied from "inaccurate mouth to inaccurate ear" until even the likeness of truth is lost.

The debater is trained to detect the weakness of false argument. Practice in rebuttal sharpens the wits and works for swift, clean thinking. The training to reason clearly and in order on a basis of fact, and to be able to judge when others are doing the same thing is of the greatest value. President Eliot, of Harvard, charges that there is among Americans evidence of an "absolute incapacity to form judgments on the presentation of facts and arguments." The trouble, he goes on to affirm, lies in our inability to judge between facts and fancies. We have got into the sad way of inaccurate thinking and slipshod speaking, of leaping to conclusions without sufficient evidence, and of going off at half cock with nothing much to say. The truth of all this is too plain to need comment. It is time to call a halt to such harmful habits; that halt is called when our high school students turn seriously to debate, with its power to develop real mental fiber, its demand for virile, pointed speaking.

II. The Foundation for Successful Debate

More should be done in our schools to stimulate thoughtful classroom discussion. To bring about natural and free expression of opinion by students should be the aim of every teacher of English, history, civics, and other human interest subjects. The more informal the speaking here the better, just so it is honest, earnest, and to the point. This same practice may be carried outside the recitation hour. Professor Perry, of the University of Arizona, believes that every school should have a discussion club where students can get together for

informal exchange of ideas on matters of common interest. The writer remembers a most helpful plan worked out by the president of his *alma mater*, who personally led a weekly round table for students who cared to come. Here live topics of every kind were brought on the carpet to the mutual benefit of all.

"There is something peculiar about ideas," someone has said. "You have three ideas, I have two; we get together; each gives his ideas to the other, and when we separate we each have five."

For the more formal speaking nearly every school has its organized society where debates on set questions are held at stated times. A good method of keeping up interest in these debates is to give every member of the society a chance to answer any argument advanced in the course of the debate. This is done after the set speeches are over and after the judges have voted. This gives a capital chance for training in rebuttal. A student who expects to do well in debate should speak in public as often as he can. Success comes only as the result of ceaseless effort.

III. The Selection of a Question

The first thing in a debate is the choice of a question. In real life questions are not chosen; they arise through natural differences of opinion. There is some wrong to be righted; some need to be supplied. How to do it? Delegates from twenty-three nations meet and frame a peace treaty for the world; is it a good treaty? Should we adopt it? Some believe one way, some another; so debate arises. As nearly as possible propositions to be debated by students should be fixed upon in the same way. School people are, on the whole, interested in the same things that other folks are; they differ in opinion on like points. The topics they choose for debate, then, should be everyday questions.

But it is not enough that a question be timely and of general

interest; it must be even-sided enough to admit of sound argument on both sides. Suppose a thriving city of twenty-five thousand should grow in a year to a still more prosperous city of fifty thousand. The need for a large new high school arises. A few old fogies oppose spending the necessary money, so there is lively argument on the matter in the community. But it would be folly to think of winning a debate on the negative of the proposition before clear-thinking judges. The evidence and arguments are all on one side. Likewise when teachers were getting an average of $630 a year, and there were one hundred thousand positions in the United States either vacant or filled by those unfitted to teach, no one would care to debate the question, "Should teachers' salaries be raised?" But at the same time the question, "Should teachers unionize and affiliate with the American Federation of Labor?" might well have been debated. This brought up a point in policy upon which there was well-founded disagreement.

Again the question must be such that it is possible to arrive at the truth or the near truth of the matter under dispute. Who was the greater, Washington or Lincoln? Whose poetry is the more beautiful, Tennyson's or Longfellow's? Such questions, though often good topics for everyday conversation, are not suitable for a set debate. There is no fixed basis upon which to build; opinions and tastes are personal and of almost as many varieties as there are individuals. But in a problem of policy or action there is usually a chance to work out a proposition with a clearly defined issue, the truth in regard to which may be pretty well established by an appeal to the argument and fact in the case. The question should, for the sake of clearness, be stated in the affirmative. The word *not* should never be used. There should be only one big issue involved. "Should the civilized world condemn England's colonial policy?" is not debatable, for England in dealing with her various colonies uses different methods. In some cases her policy is

above reproach. "Should the civilized world condemn England for her policy toward India?" on the other hand, narrows the field to within reasonable limits, and allows a direct clash of argument. Often high school debates should deal with local problems such as, "Should the school board vote funds for a new gymnasium?" "Should our city adopt the commission plan of government?" "Should the county vote bonds for hard-surfaced roads?" But, whatever the question, it should be of present vital interest; there should be a chance for plenty of good argument on both sides; there should be but one big issue involved; and the statement should be made affirmatively.

IV. The Selection of Debaters

When there is to be a debate between classes or schools, how shall the right men be chosen to make up the team? Methods vary; but one of the best is the preliminary debate. Here is a well-tested plan for conducting the preliminaries.

1. The Start

The question decided upon, a meeting of the students who intend to try for a place is held. Here the subject for debate is discussed by someone able to deal with it — the coach, principal, or, where possible, some public man who is interested. At this time it will be made clear just what the question means, and the big, broad issues will be outlined. There is no taking of sides. The object here is simply to arouse interest, to show the possibilities for a live debate, and to start students to thinking. Before the meeting closes the coach gives directions for the week's work. He will advise each student to make a preliminary analysis of the question in order to get started on his argument. These questions must be answered —

1. What is the situation that has given rise to the discussion; what is the need; what is wrong or said to be wrong?

2. Is the remedy proposed a good one? Exactly what is included in the proposed plan of action?
3. Has this plan been tried before? If so with what results?
4. What would be its effects if put into operation? Would it meet the present needs?
5. What can be said for the plan; what against it?
6. Are there points upon which both sides will agree?
7. Are there points that have nothing to do with the present discussion?
8. What are the really important points upon which there will likely be the most difference of opinion?

Each debater should also make a decision as to which side of the question he will take.

2. Pointers

At the second meeting of debaters there is another short discussion led by the coach, but with the students doing most of the talking. The coach also takes a few minutes to impress upon his debaters the necessity for earnest, honest study of the subject. An outline for preparation is given. Young debaters will be told that they need not always go far afield for matter. The home-town business man, the lawyer, the minister, the teacher, the bricklayer, the carpenter may have just the facts and figures that will win the debate. Members of a college debating club got some of their best arguments against a certain proposal by attending a meeting of the local trades' union and discussing the subject with the men there. Conversation with the well-informed person nearest at hand is one of the first steps in working up a good debate. One should read widely, of course. Again, good material may often be had from letters to experts for facts and arguments. There should be a notebook in which to jot down ideas. In this notebook, too, there should be a section for reference to articles and to chapters and pages in books and magazines that bear on the subject in hand. Some of the best places to go for material are here listed.

1. *The Readers' Guide* — to locate magazine articles.
2. Card index file in Library — to find books.
3. Encyclopedias — for general information.
4. Up-to-date magazines.
5. Daily newspapers.
6. *The Congressional Record* — if the subject has been debated in Congress.
7. Government reports and bulletins.
8. Census returns, the *Statesman's Year Book*, and the *Statistical Abstract of the United States*.
9. *The New Hazell Annual and Almanac, Whitaker's Churchman's Almanac*, the *World Almanac*, etc.
10. The Index to Congressional Documents, the Index to Government Documents, and the Index to U. S. Public Documents.
11. Index to Bureau of Labor Statistics.
12. Bliss: *Encyclopedia of Social Reform.*
13. Larned: *History for Ready Reference.*
14. Lalor: *Cyclopedia of Political Science and Political Economy.*
15. *Who's Who, Burke's Peerage*, the *Dictionary of National Biography*, and the *Century Cyclopedia of Names.*
16. Bibliographies from the Congressional Library.
17. Bartholomew: *Library Reference Atlas of the World.*
18. *Century Atlas.*
19. Public Affairs Information Service — "A Coöperative Clearing House of Public Affairs Information." Bulletins, reports, articles. 958 University Ave., New York City.

These suggestions for handling material found in reading should be helpful:

1. Take the title of the article or book read and the name of the writer.
2. Find out who the writer is; and what weight his opinion has.
3. Where important, take exact words, and note page and chapter for reference.
4. Think while reading; let your mind run ahead to draw conclusions before you have read those of the author.
5. Take for your bibliography all references to other books and articles.
6. Write down in your own words the chief points in the article.
7. Never swallow an argument whole; always try to add something from your own experience; always try to find a counterargument.

Test your own reasoning; be content with nothing short of sound logic.

3. The Speeches

At the third meeting each student is told to begin work on the special point he wishes to develop in his speech. One debater is selected as first speaker for the affirmative. It is his duty to present the question; to define the terms; to outline the issues of the debate; and to bring forward any other introductory matter that may be desirable. For this an extra three minutes, in addition to the six minutes granted each speaker for his constructive speech, is allowed. At this time it will be in place for the coach to make some helpful remarks on the preparation of a debating speech. Students will be told to prepare definite unified argument developing one point rather than many, and to work for conciseness and brevity, but at the same time for absolute clearness. Stress will be laid upon the need for special preparation for rebuttal. Too much weight cannot be given to the need for strong, persuasive presentation of argument. The ability to make one's hearers feel that the whole heart is in the speech has won many a debate.

4. The Courtesies

The coach should take some early opportunity to talk to the students about the courtesies of debate. To address the chair and wait for recognition before speaking is a bit of formality never to be neglected. The opposing team should always be treated with respect. To turn upon opponents and defiantly address questions, demand proof, or point with triumph to weaknesses in argument is inexcusable. Simple, earnest, direct address to the audience, dignified reference to members of the rival team as "my opponents," "the third speaker for the negative," "the gentleman who just preceded me," is a mark of high-class debate and is sure to count for success. "Mud-

slinging" of every kind is tabooed. Belittling an opponent's arguments, using such expressions as "they would have you believe such stuff," "it is time for our opponents to produce some arguments," cheapens the speaker's cause, and usually acts as a boomerang. Audiences do not like attempts at smartness nor a show of superiority. Then, too, every second is needed for argument that really counts; in debate time is too precious to be wasted.

5. The Try-out

At last comes the try-out for the actual selection of the team. A definite date has been fixed for a long time ahead. Judges are chosen who are used to hearing argument, to weighing evidence, and to making fair decisions. It is better that each judge should have a known interest in the choice of the best speaker to represent the school. In many places the rule is to use only faculty members. So far as possible the conditions should be those of real debate — affirmative and negative speakers alternating. Each speaker is given six minutes for constructive argument. At the close of the constructive speeches each debater is allowed two minutes for rebuttal. In judging special attention is paid to skill in refutation. Debates are often lost because men are chosen who can make strong set speeches, but fail in rebuttal. The debaters who receive the highest rank are announced not later than the day after the preliminary contest.

V. Preparation for the Actual Debate

1. Strategy

The preliminary over, the real work begins. As soon as possible the men chosen for the team come together to discuss and lay plans. There is at this time an honest, full criticism of the speeches made in the try-out. Weak places are noted, and

strong arguments are studied with care. A trial brief for each side of the question is made, emphasis being placed on finding the main contentions for both affirmative and negative.

Each debater is now put to work on the opposite side of the question from that which he is to support. If there is only one team a second team is formed so that the first team can get practice. No football coach would expect to put out a winning eleven without a second squad of "scrubs" to oppose the first line men, frequently under the conditions of a real game. This factor has been too often neglected in turning out a debating team. So there should always be two teams working on the same question to meet each other in debate over and over before the final contest. The first clash should come after each team has worked for a week or ten days on the opposite side of the question from its own.

The debaters that make up the regular team now get together in a series of meetings and organize their debate. By this time the main issues have been so well threshed out that it should be possible to outline the argument almost in final form. There must be careful selection of the most valid and convincing material and a weeding out of that which is less important. Certain points are assigned to certain speakers so that there may fall upon each one the task of working out a given section of the argument.

2. Teamwork

Teamwork is just as important in debate as on the athletic field. Each speaker must know his colleague's debate almost as well as his own; must be ready to give support at need; to fill out where there is lack; and to repeat the strong points made in earlier speeches. The value of holding before the minds of the judges the chief issues of the debate, and the contentions of a team in regard to them, cannot be too strongly emphasized. Summaries should be frequent. It is said of Patrick Henry

that in arguing a celebrated case before a jury he repeated his closing argument in slightly varied form twelve times ("once for every man on the jury"). The writer recently heard a skilful young debater in a two-minute rebuttal state three times, in different form, the main contentions of the negative. Many a judge finds himself confused at the end of a long debate in an effort to call to mind and compare the arguments and relative merits of two opposing teams, simply because the debaters have failed at this vital point.

In a case, however, where one side has throughout the debate kept the progress of the discussion clearly before the minds of the audience, has over and over dwelt upon the merits of certain strong arguments, and the other side has not, there can be little question as to the decision. Even inferior argument thus driven home through teamwork will often win. Debaters must bear in mind from the first that their individual speeches are simply parts of a whole, and must be worked out exactly as if one person were making the entire argument.

The debaters should have a room of their own where they may work without disturbance. All matter that has been gathered, whether in the form of notes or references to books and articles, is brought together and a new list is made for the team. New material, also, is sought everywhere. A debate between the opposing teams is staged every few days. Arguments are tested by having one speaker present a point with all the others in a combination to break down the argument in rebuttal speeches. This will help detect weak reasoning and bring to light the faults common to immature debaters, such as "we think" and "we believe" arguments, illogical and weak conclusions, unsupported assertions, etc.

3. The Use of Fact and Authority

Good debaters learn early the convincing power of fact and authority, of exact data got from some reliable source as

opposed to mere assertion of what may be the near truth. Unsupported opinion may be heard every day, anywhere — on the street corner, in the barber's chair, in the market place — but the expression of opinion founded on the logical analysis of carefully selected facts is rare. And that is just what the audience and judges are looking for at a debate.

Proof in the form of facts, and reasoning based on facts is the essence of good argument. It is often well to give exact statistics, to quote directly, naming the source. In such cases it is not best to read; or, if one reads, he should have the matter so well in hand that he need scarcely look at the page. No debater can afford to run the risk of losing control of his audience by gluing his eyes to a book, no matter how weighty the extract. But ready reference to the words and writings of those who know carries conviction. The audience concludes that here is one speaker who has studied and mastered his subject. Skill in debate requires the ability to select the vital, telling details that exactly fit the case in hand. The debater must have reached a point in preparation where he has freedom to pick and choose from a well-ordered storehouse of information.

It takes some practice to acquire skill in the use of facts and authorities. In quoting figures round numbers should be used, as 25,000, not 25,457; second, long series of figures should be avoided; a few that stand out as typical will better catch the attention. Figures can be made to mean much if facts are set forth in vivid comparisons. "More money was spent last year for rum than for education." "The dead in the Great War placed on the ground head to heel would reach three times from New York to San Francisco, and the wounded and maimed would reach around the world." Such statements are of live interest to the average listener; they arouse the imagination and make him think. Charts are sometimes used to put important statistics before the judges. The double appeal to

the eye and ear works well. In general, however, the chart is worth while only where a large amount of argument hinges on the facts presented.

There are four principles to follow in quoting fact and authority:

1. Citation should be from an acknowledged expert.
2. Citation should be from an impartial source.
3. Citation should be recent.
4. Citation should apply to the case in hand.

Government bulletins and reports are gotten up by experts and contain the unbiased truth. For this reason, facts drawn from them are of special value. A statement from the Bureau of Labor Report that miners work on an average only 200 days a year would pass unchallenged. So with figures from the report of the Commission on Immigration to the effect that immigration had fallen from over a million and a quarter in 1914 to one hundred thousand in 1918. Likewise the word of men who are of high repute and who are in a position to know along certain lines carries weight. General Maurice is a great British military expert. His published statement some time ago, "Germany is so thoroughly beaten that the talk of war from Germany now is silly," was, therefore, convincing. Herbert Hoover is known to be informed on the world food question; he has also been proved to be of a calm, judicial turn of mind, fair, and non-partisan in everything. Hence the stirring effect of his cable in the fall of 1919. He was referring to conditions in the Near East. "It is impossible that the loss of 200,000 lives can at this day be prevented. The remaining 500,000 possibly can be saved." It should be noted here that it is of value to quote experts only on questions falling within their special field. Elihu Root, an authority in international law, for instance, could not be expected to give expert testimony on the European food situation. Again, debaters often waste valuable time in citing facts and building arguments

from them that bear no direct relation to the case in hand. The debater who spoke at length on the election of Victor Berger from Milwaukee in an attempt to show that immigration should be prohibited for a period of years gained nothing; he was able to show no relation between the facts given and the immigration problem. And so in an argument for a return to the protective-tariff policy in the United States any number of glowing facts as to the growth of industries and the increase of wealth under the former plan would be useless unless it could be shown that this progress was due to the protective system.

4. Time of Speaking

When we compare the hours and days and weeks that it takes to get ready, the time used in the actual debate is very short. In high school debates each speaker usually has fifteen minutes divided as follows:

For constructive argument:

Affirmative, 10 minutes; negative, 10 minutes.
Affirmative, 10 minutes; negative, 10 minutes.

For rebuttal:

Negative, 5 minutes; affirmative, 5 minutes.
Negative, 5 minutes; affirmative, 5 minutes.

Youthful debaters are all too willing to stop working too soon; to quit just this side of the last hard lick of work. This is the fatal mistake. If for no other reason the fact that the speeches are short makes it necessary that one prepare to the limit of his ability. "It takes longer," says Professor Alden in his *Art of Debate*, "to prepare a short speech than a long one on almost any subject." It takes longer to round out a fifteen-minute speech than one an hour long on the same subject. "How long does it take you to work up your speeches?" Macaulay was asked. "That depends," he replied, "on the length of the speech; if it is a two-hour speech I can prepare it in two days;

if it is an hour speech, two weeks; but if it is a ten-minute speech it takes two months." In the short speech every word must count. The speaker must in every sentence strike directly at the heart of the subject, at the big principles involved, letting the minor things take care of themselves. Lincoln had the power to do this; but only at the expense of mighty toil and ceaseless effort. Lincoln was never content with half truths; he always strove to dig down through the debris of side issues to the solid rock of fundamentals. He felt that he must know his subject "inside and outside, upside and downside, and when at last he did speak his utterances rang out with the clear and keen ring of gold upon the counters of his understanding."

The work of any speaker is to achieve something definite in a given time, and an audience is impatient of anything less. True in all speaking, this fact is all-important in debate. Something definite, very definite, is to be accomplished within a very short space. An argument that owes its force to solid fact supported by the best evidence to be had must be made clearly and forcefully in a very few minutes. In still less time must be made a rebuttal, which is strong or weak in proportion as the speaker is master of his subject, can effectively analyze his opponent's argument, and can cull from a wealth of material just that which is needed to fortify his own position and reduce that of the opposing team to fragments.

There must be no scratching of the surface, but earnest, thoughtful penetration into the depths of the question. The debater must know his subject; he must know it from every angle; he must know that he knows it. He must be able to express what he knows in living, virile English.

No failure of a debater is more certain to prove fatal than a lack of thorough knowledge of his subject. The argument of his opponent must be watched; the slightest swerving from fact or logical conclusion must be noted, must be the signal for

vigorous, pointed attack. One statement of the opposing side clearly discredited by an agile-minded speaker in rebuttal with the facts in hand, with the book open if possible to the page from which citation is made, will often be the deciding factor when the vote is taken.

A few years ago in a Michigan-Chicago debate on the Monroe Doctrine one of the speakers for Chicago had based much of his argument on a knotty point in international law. In rebuttal, a Michigan man brought to the platform a copy of a well-known book written by a noted University of Chicago professor, to whose opinion the Chicago debater had unwittingly taken exception. He then cleverly refuted his opponent's argument, ending with a quotation from the volume in his hand, with the final neat thrust: "Evidently my friends on the negative do not think much of Chicago authority." To the audience the effect was entirely humorous, but to the Chicago team it was as if a bomb had lighted in their midst, and with the judges there was, no doubt, registered a heavy count in favor of the Michigan side of the question. Anyway, Michigan won the decision.

5. Form of Speech

Shall speeches be written and memorized or shall they be extemporary? Much can be said on both sides. With experienced speakers the greater freedom for attack and defense makes the extemporary method the better. Young debaters are sometimes likely to ramble and scatter their energies if the speech is not learned. A plan adopted by many successful debaters is preparation to speak on any issue that may arise, with a short unified speech on each point. Each of these is outlined on cards, and as the debater listens to his opponent's speech he marshals his forces for the attack by arranging the cards he wishes to use in the order he desires, and so meets his opponent squarely. This is a good practice for the negative

and in all rebuttal speeches. Nothing is more sad than a set speech that does not touch the argument of the preceding speaker. Affirmative speeches are often written and memorized; even if this is done, however, each speaker after the first should allow a few minutes for direct pointed attack on the argument just given by his opponent. The use of outline cards should be encouraged. It is a safeguard against stage fright and mental wandering.

6. Final Touches

As the time approaches for the debate, speeches should be rounded into shape and frequent opportunity given for practice. A trial debate may be held before the coach and the teachers interested. Pointed criticism here will be of benefit. After a few more days it is well to hold another practice debate before some literary or debating society. Then each speaker should be asked to give his debate before the school at morning assembly. This will result in the sureness and ease that win success.

A few words of caution to the debater on his conduct in the few days just before the debate. Be a healthy-minded, normal individual. Sleep, exercise as usual. Do not let your speech "get on your nerves." Drop the whole thing from your mind for hours at a time. Go to a party; take a hike. It may be advisable to eat somewhat more sparingly than usual, especially on the day of the debate. The last meal should be fairly light. Sleep a few hours in the afternoon. Go to the platform firm in the belief that you know your subject; and comfort yourself with the thought that your opponent is more afraid of you than you are of him.

Books on Debating

Brookings and Ringwalt: *Briefs for Debate.* Longmans, Green & Co., New York.

Ringwalt: *Briefs on Public Questions.* Longmans, Green & Co., New York.

SHURTER AND TAYLOR: *One Hundred Questions Briefly Debated.* Texas Publishing Co., Dallas, Texas.
BAKER: *Principles of Argumentation.* Ginn & Co., Boston.
FOSTER: *Argumentation and Debating.* Houghton Mifflin Co., Boston.
SHURTER: *How to Debate.* Harpers, New York.
PEARSON: *Intercollegiate Debates.* Hinds, Noble & Eldredge, New York.
PERRY: *Argumentation.* American Book Co., New York.
Debaters' Handbook Series: a number of volumes on public questions with selected arguments on both affirmative and negative sides. H. W. Wilson Co., White Plains, New York.
MITCHELL: *Intercollegiate Debates.* Edited annually by the H. W. Wilson Co., White Plains, New York.
SLATER: *Freshman Rhetoric.* Chapter XII. D. C. Heath & Co., New York.
COVINGTON: *Fundamentals of Debate.* Scribners, New York.
STONE AND GARRISON: *Essentials of Argumentation.* Henry Holt & Co., New York.
BALDWIN: *Bible Guide to Writing.* Chapter I. Macmillan Co., New York.

CHAPTER VI

DEBATE (Continued)

I. Outlining the Debate

In 1917, when big, trained business men went to Washington to help carry on the work that had to be done to win the war, they found themselves hindered at every turn by the endless red tape that someway always seems to entwine itself about the running of government affairs. In many cases these men, used to doing things in the swift, direct fashion of modern business, broke loose from the coils that held them, and got something done in their own way. Sometimes I think that the outlining of debates has gone somewhat the way of a government business; it has got terribly tangled up in a maze of intricacy — made to seem very involved and hard. The word *brief* itself sounds legal and formal, and the student comes to the task of making one in fear and trembling. There is, of course, no real cause for this anxiety. The truth is, it is just as natural and easy to outline a debate as any other speech.

In fact hundreds of well-arranged arguments that are made every day are not consciously outlined at all. The friend who talks you into giving up a day's work for a picnic; the teacher who persuades you to go to college; the family doctor who induces you to change climate for your health — none of these, no matter how logical his reasoning, writes out an outline for his talk, or even thinks of an outline. In other cases there may be a carefully thought-out outline, but it is not written. This is usually true where men of affairs, like engineers, corporation managers, or university presidents, appear before their respective boards and make arguments for some plan of action, or for funds. So with the trained salesman working for a big order

or the editor at his desk debating with his readers for or against some proposition. Though not put on paper, the outline is there, in the orderly fashion in which trained minds work.

If these outlines were put into regular chart form they would be found very simple, but very clear and to the point. For example, here might be the outline for the university president's appeal for money for more teachers —

I. The situation is this:
   1. Our enrollment has increased sixty per cent over last year.
   2. Our present teaching force cannot take care of these new students, for
      a. Many of them were already overworked.
      b. We had provided for only a twenty per cent increase in students.

II. My suggestion is:
   1. A thirty per cent increase in our faculty.
   2. A shift of funds from the building fund to the salary budget to pay these teachers.

III. The reasons:
   1. We must furnish instruction to every student who wants it, for
      a. It is our duty.
      b. The public expects and demands it.
      c. The good of our State and Nation requires it.
   2. The proposed new buildings can wait, for
      a. We can get along with what we have for the present, for
         (1) We can make double use of many classrooms, for
            (a) We are willing to suffer a little inconvenience rather than turn students away.

Now the value of an outline to young speakers is that it helps them arrange their ideas in consecutive, logical order. And that is needed; for the student's mind, filled as it is with a great number of things picked up here and there, is likely to be, as Keats told a friend his mind was when he wrote his first long poem, *Endymion*, "like a pack of scattered cards." The outline

helps bring the scrambled ideas together according to natural relationship. But let us not get the notion that there is anything terribly hard in doing this in debate. I think the reason it seems hard is that the emphasis is so often put on the wrong place. We make such an effort to get everything down on paper just right that we neglect the really big item, which is, first, to think the whole question out in a clear direct manner, then put the result of our thinking on paper. Too frequently we try the reverse of this operation.

Most of the great speeches you have read or heard about all your life were debates. Burke's *Conciliation* speech and Lincoln's *Cooper Union* address were arguments. So were the well-known speeches of Clay, Calhoun, Webster, Gladstone, Cobden, and Pitt. O'Connell's *Repeal of the Union*, Wendell Phillips' *Toussaint L'Ouverture*, Bryan's *Cross of Gold* speech, Carl Shurz's *General Amnesty* speech, and McKinley's plea for retaining the Philippines were all debates. But in nearly all cases an analysis of these speeches would show outlines as simple as that of the university president's argument for more teachers. They would follow some such plan as one of these:

1.

I. The situation is explained.
II. The plan of action is proposed.
III. The reasons for this plan are given.

2.

I. The matter of dispute is explained.
II. The speaker states his belief or stand.
III. The reasons are given for that belief or stand.

3.

I. Statement of what is wrong or said to be wrong.
II. Reasons given to prove that this is wrong.
III. The remedy is proposed.
IV. The reasons for urging this remedy are given.

Of course this exact order is not followed in all great arguments. But some such simple, large divisions as these are

pretty sure to be found. Here, for instance, is a bare outline of a speech made by President McKinley in 1898 in favor of keeping the Philippines—

I. The situation: Under the providence of God the Philippines have been entrusted by the war to our hands. The question is, what shall we do?
II. The proposed plan: We will accept the trust.
III. The reasons:
    1. It is the only practicable thing to do.
    2. It is the only American thing to do.

Or look at this outline of O'Connell's 1843 *Repeal of the Union* speech:

I. Statement of what is wrong: The Union with England is wrong and every true Irishman wishes for its extinction.
II. Reasons: It is wrong, for
    1. It is unnatural.
    2. It is invalid.
    3. It has saddled Ireland with England's debts.
    4. It has been destructive to Irish industry and prosperity.
III. The Remedy: A peaceful constitutional restoration of the Irish Parliament brought about by respectful petition to the Queen and absolute readiness to follow O'Connell's lead.
IV. Why this remedy? We shall seek this remedy, for
    1. It is what we want.
    2. It is possible.
    3. It will put an end to all our grievances.

Here is an outline used by a championship debating team as taken from the notebook of one of the men. The question was, "Resolved: That the employees and employers engaged in the operation of the railroads, the coal mines, and the steel industry should be compelled to settle their disputes in legally established tribunals of arbitration."

I. The situation:
    A. Conditions demand a change, for
        1. Recent events show that the public is at the mercy of the three key industries named.
        2. Present methods have failed.

B. There is a growing feeling that some form of arbitration must be the cure for industrial strife. This is shown by the many arbitration laws already in operation both in foreign countries and America, and by the continued discussion of the matter.

II. Statement of proposed plan: Impartial arbitration tribunals to investigate and render decisions without, however, prohibition of strikes or compulsory acceptance of award.

III. This plan should be adopted, for

A. It is right in principle, for

1. It is the civilized method of settling disputes, for

a. It is simply applying to industry a principle already in operation elsewhere, for

(1) In all other disputes the rule of force has long been replaced by legal processes.

2. It affords justice to all parties concerned, for

a. It is fair to labor,

b. It is fair to capital,

c. It is fair to the public, for

(1) Impartial tribunals and informed public opinion can be depended on to make and enforce just awards.

B. It is practicable, for

1. The plan will be easy of enforcement, for

a. The machinery is simple.

b. Just and impartial tribunals can be found.

c. It makes only reasonable demands on the parties concerned.

C. Our plan is the most desirable means of promoting industrial peace, for

1. It is more desirable than —

The British system of conciliation,

The Canadian arbitration plan, or

The Australian and New Zealand system, for

a. It combines the best features and eliminates the worst features of these plans.

2. It meets the needs of the time.

Such an outline as this might be worked out in greater detail. In fact, a brief for a debate may be so expanded that it merges gradually into the completed debate itself. But the above is a

type of the working outline before the points are divided among the members of the team. In the foregoing, for example, the first speaker took I, II, and III down to 2 under A; the second speaker had 2 under A and all of B; the third speaker, all under C. Each then worked out his section as if it were a speech in itself, only, of course, being sure that it still fitted in with the other speeches as a part of the complete, unified debate.

II. Building the Debate

1. Laying a Foundation

"A clear statement is the strongest of arguments." Many debaters fail at this point; they never let the audience know just what they are talking about. There are two things that need simple, clear explanation if those who listen are to be in any position to judge of the merits of the debate: First, the situation that is wrong or said to be wrong; second, the plan proposed to remedy the wrong. Even where the facts are supposedly well known, speakers can usually make their case stronger by a brief, forceful summary of the situation. The Apostle Paul had a habit of laying a solid foundation of Biblical fact upon which to build his framework of masterly logic. In some of his arguments from two-thirds to four-fifths of each speech is devoted to narrative and explanation, in preparation for his main point. The value of this is evident. It gives the audience a chance to understand the speaker's position; to follow him, to think and feel with him.

In 1920 everyone knew pretty well the situation as to the serious shortage of teachers and what this shortage meant to the nation; yet in arguments for remedies speakers found it worth while to review the facts and to reëmphasize the need of keeping our schools fit. To paint a dark, alarming picture of teacherless schools, of ill-taught children, and of a future of illiterate voters served to arouse the interest and attention of the

audience and to prepare their minds to approve any reasonable remedy suggested.

2. Common Ground

In beginning a debate it is necessary to find a common ground upon which both debaters and audience can stand. Without this any amount of argument is wasted. The thing that makes it worth while for our courts to prove a man guilty of murder, for example, is that society has formed this general judgment: Murderers are dangerous and should be either imprisoned or hanged. When a suspected man is arrested, the judge, the lawyers, and the jury work on the common ground: If this man is found guilty of murder, he is dangerous, and should be either imprisoned or hanged. The general judgment is already formed; it only remains to prove that this man is guilty and the particular judgment relating to his individual case follows: This man is dangerous and must be hanged (or imprisoned).

In Lincoln's *Cooper Union* speech, in which he defended the right of the government to control slavery in Federal territories, he first sought a basis of common ground. He said:

> In his speech last autumn at Columbus, Ohio, Senator Douglas said: "Our fathers when they framed the government under which we live understood this question just as well, and even better, than we do now." I fully endorse this, and adopt it as a text for this discourse. I so adopt it because it furnishes a precise and agreed starting point for a discussion.

Here was common ground. The *if* to be proved now simply was this, "If I can show that the fathers held the view that the Federal Government has a right to control as to slavery in Federal Territories, Senator Douglas, you, and every one must agree that the government has a right now under the constitution to control slavery in Federal Territories."

To be sure that all might be thinking together, Lincoln went further; he defined all terms over which there might be dispute. What is the "Frame of government under which we live?"

"The original Constitution of the United States with its Amendments?" Who were the fathers "that framed that Constitution?" The "thirty-nine" who signed the original instrument?

3. The Remedy or Stand

The next step is to propose and explain the remedy offered or the stand taken. Each side owes it to the audience to explain fully and clearly what is included in the proposal. To fail here is to deserve defeat. The writer has within the past six months heard three interschool debates lost by teams which proposed plans and gave eloquent arguments for them without once letting the audience or judges into the secret of just what those plans were. It is especially necessary to explain a new plan. A debating team arguing for arbitration for settling disputes in public-utility corporations explained its plan as including these features:

1. The compulsory investigation of all disputes in the industries concerned.
2. A permanent arbitration board.
3. This board to be composed of representatives of labor, capital, and the public.
4. Complete publicity to be given to findings of board.
5. Strikes not to be prohibited pending investigation.
6. The award not to be compulsory.
7. Public opinion to be relied on to enforce just awards.

4. The Disputed Points

Right here occurs the clash. "If we can prove that this plan of arbitration is the best, most just, and most practical way to do away with industrial disputes," says the affirmative, "we have won our case, and you must agree with us that our plan should be adopted." "But your plan is defective," says the negative, "it is weak and impracticable; we propose straight-out compulsory arbitration with prohibition of strikes and compulsory acceptance of the award."

When one has got thus far in the analysis of a question, he is ready to build his argument. To understand the need and the program of action proposed, to meet on common ground, to brush aside the non-essentials and come to a direct clash over the points of real difference of opinion is laying the foundation for the real debate.

5. A Fixed Stand

It is worth while to digress at this point to indicate that which reference to any great debate will show: that debate only is effective in which the speaker takes a simple, outright stand on a question and holds to it. The debater must show that he knows what he wants and why he wants it. He must not shift ground. That argument is best which can be summed up in a single sentence. There is no better advice to be given to any young debater than this: Fix upon the key idea of your argument, and then stick to it. It is worth much to bring it out in plain view of your audience, and then keep it there. Read Lincoln's speeches; you will find that he had a way of doing this that made his position as plain to the audience as his physical action would have been had he brought out a box, mounted it, and said, "From this point I shall speak to you."

6. The Proof

When debaters have locked horns over the points of dispute, the fun begins. It is now a question of making a more telling argument than your opponent. The best way to do this is to study the question so thoroughly that you can choose a few of the very best reasons and some of the most convincing facts to support your stand, and can draw conclusions that cannot be attacked.

7. Truth Relative

Whenever there is honest difference of opinion, there is usually truth on both sides of the question. Of course, lawyers and

officials can sometimes prove absolute guilt or innocence of accused persons, and investigating committees often prove public officers at fault on certain charges; but usually a debater can at best show only that the evidence and argument seem to point to the fact that the greater truth is on his side.

8. Selection of Material

The writer once heard two young high school debaters in ten minutes each, "prove" twenty-one points. All foolishness! These speakers simply had no idea of balance and proportion, nor of the importance of centering on two or three basic reasons for a stand and making them count. There are literally scores of things that may be said in favor of or against almost any proposal. The big problem is one of selecting argument and fact that most closely touch the heart of the matter. Jefferson said of the Constitutional Convention, "I never heard Washington or Franklin speak for over twelve minutes at once. But each laid his shoulder to the wheel of big things, knowing the little things would follow." This selection of the really vital things cannot be made until you have worked a long time on the question. That means that you cannot make an outline at the beginning and slavishly follow it, but that for a long time your outlines are merely trial guides to be changed over and over as your ideas grow and clear.

Re-read here what has been said about getting material in the chapter *How to Get Material for the Speech.*

In the outlines given in this chapter note how the speakers narrowed their choice of material.

9. Conclusions

Remember that all the reading you can do, all the notes you can take, all the facts you can muster, will be as "chaff that the wind driveth away" unless you can form sound judgments. Mr. Balfour of England not long ago made a wonderfully

true remark about Germany that just fits this idea. "No country," said he, "had ever devoted so great an amount of industry, knowledge, and intelligence to the study of foreign affairs and foreign politics as Germany did before the war, but no country had ever more thoroughly misunderstood the temper and real character of other nations." The New York Times, in comment, remarked, "The truth of this is now known to all men. In their vast pigeonholes at Berlin the German General Staff and Foreign Office had accumulated reports and studies on foreign lands to an amazing extent. . . not an item that one could imagine failed of being duly ticketed, yet the result. . . was a series of gross and fatal misunderstandings on the part of Germany. All the books and monographs and private reports on earth will not enable a Foreign Minister to penetrate to the secret of another nation unless he has the ability to discriminate between his sources and to estimate the accuracy and value of the information laid before him."

The trouble with Germany was that she made her conclusions first and then filled her facts into them. She drew wrong conclusions because she wanted to interpret all the facts she got in one way, *her* way. If they were square facts that would not go into any of the round holes of her preformed judgments she twisted and ground them down until they seemed to fit.

Don't be like Germany. Think hard; reason the thing out; be honest in your judgments. One of the biggest things you should learn from debate is that the stubborn facts of the world are not just as you would have them, that success consists in forming true judgments from facts as you find them.

Another thing: having studied to form a true judgment, learn to clinch your argument by making your conclusion stand out as inevitable from the facts and logic in the case; never leave your audience in doubt as to where your reasoning leads; drive your conclusions home with sledge-hammer blows of logic.

10. Good Argument Alive

Debate must not be looked upon as a dull affair of dry statistics and uninteresting data. Here, as in every other form of speaking, there is room for concrete illustration and sentiment that will help grip the audience by getting what one is saying into their experience and arousing the emotions. One finds the great debates full of appeal to national and race pride, to love of home, loyalty to the flag, to instincts of self-preservation, and to sentiments of truth, honor, and religion. When Thurston made his great plea for intervention in Cuba before the United States Senate in 1898, he first painted a picture of the terrible sufferings of Cubans at the hands of the Spaniards and then appealed for action. "There is Boston, and Concord, and Lexington, and Bunker Hill; and there they will remain forever," cried Webster in his reply to Hayne. O'Connell stopped to assure the Irish, in his repeal speech, that if necessary the women of Ireland alone could repel any foe. And again he appealed to religious sentiment: "This is a holy festival in the Catholic Church — the day upon which the Mother of our Savior ascended to meet her Son." In Lincoln's "shortest brief," prepared for use in a suit to recover $200 held by an agent out of $400 pension money collected for a poor widow of a Revolutionary War veteran, it is evident that he coolly planned to exert the force of appeal to sentiment and emotion; for, following the headings to prove the illegal nature of the whole deal are these catchwords: "Revolutionary War — Describe Valley Forge — Pl'ff's husband — Soldier leaving for army."

In everyday debate this appeal to sentiment is as common and effective as in great speeches. Many of us can never forget the stories of Hun cruelty told by the recruiting officer and through moving pictures during the Great War. The advertiser, debating with his possible customer, displays a picture—the broken-down automobile with wheel smashed on the slip-

pery pavement, the bluecoat gathering into his arms the limp form of the injured child; the driver with bowed head, hand before his eyes to shut out the sight, while the small brother points accusingly.—"If I had only put on Weed Tire Chains," the legend reads, and with many the argument goes home. "Think it over," reads the advertisement of a Builders' Exchange, on the eve of a threatened strike of the Builders' Trades Unions, "A lay-off will not buy food and shoes for the wife and baby."

And in school debating there is a place for appeal to the emotions, if care, very great care, is used not to drag in sentiment for its own sake or to substitute it for argument.

A clever young debater had heard the plan urged by his team ridiculed as a makeshift, patchwork affair until he knew the patchwork idea must be effectively refuted or his side would be defeated. "My opponents have called our plan a patchwork plan because it includes some features from one system and some from another. Does that make it a poor plan? Friends, how many of you have seen Grandmother gather together the best pieces from John's old silk shirt, from Mary's discarded waist, from Father's old silk tie, from Mother's last year's skirt, and put them together — and after a long time the result was a beautiful, useful *patchwork* quilt under which you and I have slept comfortably. They call our plan a patchwork plan! Years ago in the Revolutionary days, our forefathers took the pure white of the snow, the beautiful blue of the sky, and the red of the heart's blood and put them together and we have our flag (Pointing to the flag — applause) — a patchwork flag — but who would have it any different?" Such argument is effective.

III. Tearing Down the Opponent's Argument

After the opening speech in a school debate there should be rebuttal by every speaker. In fact even the first speaker may

do much in looking ahead to answer points that he is sure his opponents will make. I have heard good debaters devote practically all of a first constructive speech to attacking argument they expected the other side to advance. In the analysis of a question every possible point that may be made against your case should be listed and carefully studied, with rebuttal prepared for each argument. There will be times when no flaw can be found in an opposing contention. In such case better agree with your opponent here, and spend your energies on some really valid objection. Having found a weak point in the defenses of your enemy, center your attack there. Achilles had open to injury only one little spot on his heel no larger than the palm of a woman's hand, but when a poisoned arrow found that spot Achilles was a dead man. Find the Achilles' heel of your opponent's logic, and then aim at it your swift keen darts of rebuttal.

In the three or five minutes usually allowed for set rebuttals, you must clearly review and reëmphasize the arguments already given and you must destroy the force of the opposing arguments. These are not separate processes; by constantly holding up and pointing out the strength of your own reasoning as you demolish the defenses of your opponents, you accomplish your end. The best one thing to do is to draw clear-cut lines as to what has been done. Just how far has the debate proceeded? What were the issues to begin with? What remains the principal bone of contention? Where do you agree with your opponents, where you do disagree? In other words, exactly where does the debate now stand? Having shown these things, center your energies on the most important issue.

1. Forms of False Reasoning

There are certain forms of false reasoning that one should always be on the alert to detect. Some of the more common ones are mentioned here.

a. *Failure to Argue the Question*

(1) *Shifting Ground.* A politician starts out to prove that the League of Nations should not be adopted. At the end of five minutes he has shifted to his hobby, the single-tax question, and does not once in an hour's talk return to the real issue. A student opposing the honor system denies that there is any great amount of cheating under the present plan. Later he admits there is cheating in examinations, but holds that the church and home are to blame; the honor system would not help. He ends by asserting that after all there is little harm in getting and giving a little help in examinations anyway; everybody does it, and always will, etc., etc.

(2) *Begging the Question.* A common fallacy is to take an argument for granted before it is proved. A speaker who takes the stand, "The criminal negligence of the health officers should be condemned," and goes on to show the awful effects of such neglect, but does not once touch the real point of dispute, which is, "Were these officers criminally negligent?" is begging the question.

(3) *Arguing Beside the Point.* Often a debater tries to win his case by appeal to passion, sympathy, or prejudice, ignoring the real question at issue. In a criminal case the lawyer for the defense spends hours showing that the accused has been a good neighbor, a kind husband and father, a hard-working, respected member of his community, and that his imprisonment will cause his family suffering and disgrace. And all the time the jury is asking, "Is the man guilty of this embezzlement?" This is a favorite method with real estate tricksters and promoters of fake oil companies, who usually paint alluring pictures of great riches, of quick profits and big dividends, but ignore the important items to be proved, "Is this investment safe, and will it bring in the wealth claimed?"

(4) *Appealing to Tradition.* One of the favorite "arguments"

for resisting change or progress is, "This is new; we've never tried anything like it before." What a cry went up when a president of the United States for the first time visited foreign countries! "Think of it, doing something that had never been done before — a president of the United States visiting in France and England!" As if it would not in common reason be a splendid thing for all our presidents to travel about a little and get better ideas of the nations they must deal with! "Let us do away with war; let us abolish the liquor traffic, let us prohibit licensed vice," we argue. "Foolish thought," protest the objectors, "we have had these things for all time; it would be silly to try to get rid of them." In all such cases the merits of the question are not touched upon; the appeal is merely to what has been.

Wherever a fallacy of failure to argue the question is detected, the refutation is simple. Point out clearly the defect in your opponent's method; then build up your own case. Make your own sound logic loom large beside your opponent's weak makeshifts for argument.

b. *Faulty Conclusions*

(1) *Mere Assertions.* It is the vice of the ignorant to assert mere notions and fancies as facts without any evidence to support them. The debater who states that he thinks or believes a thing, wastes his time unless he can show fact and reason to back up his beliefs. Against mere assertion, one need only draw sane conclusions from carefully presented fact and sensible reasoning to win his case.

(2) *Insufficient Evidence.* The affirmative show that in five cities where a certain plan has been tried it has been successful; the negative give statistics to prove that in twenty places the plan has failed. They show, too, that in the five cities mentioned by the affirmative, opinion is divided as to the success of the plan, some authorities regarding it as a complete failure.

The affirmative have jumped to a conclusion on insufficient evidence.

(3) *Absurdities.* A little care in tracing an argument out to its logical conclusion will often show it to be absurd. In his Second Inaugural, Lincoln pointed out that the extreme stand taken by those who held that a state might at any time secede from the Union, put into practice, would disrupt the Union—the minority always seceding until there would be merely a group of weak rival states in place of the one strong nation.

(4) *False Analogy.* In a true analogy the comparison must be complete. In answer to an argument that the arbitration system had failed in New Zealand and would therefore prove unsatisfactory for America, a debater pointed out that the success or failure of any system in a little island of the Pacific, argued nothing for or against the adoption of that system in the great United States where conditions are entirely different. And that was a good way to meet the argument.

(5) *No Causal Relationship.* Things that happen near each other in time or space do not necessarily have any logical connection. It is only when it can be shown that one is the cause of the other that there can be valid argument. A student argues that school work is bad for him; his eyes are inflamed, and he is losing weight. Investigation shows that this young man has been spending three nights a week at a dance hall, two nights at the movies, and the other two nights "just bumming around." It is found also that on the average he has not been putting two hours a day on his books. The conclusion he has tried to draw by making school work the cause of his physical condition is plainly silly.

(6) *Faulty General Judgment.* A young man starts out in life with the idea that happiness is to be found in "sowing wild oats" and in a continual round of pleasure. A debater argues against any League of Nations on the grounds that war is a necessary evil and that every nation must look out for itself

and has no responsibility for the welfare of other nations. Arguments based on such false assumptions cannot lead to the truth.

(7) *Poor Authority.* Sometimes persons are quoted as authority on a subject when their opinion is of no value because of prejudice or lack of knowledge. If it can be shown that this is true, or if much better authority can be cited, such evidence is destroyed. For instance, the local editor and a state senator are quoted on an economic question; but it is shown that Professor Taussig of Harvard, Professor Seager of Columbia, and Professor Fisher of Yale hold opposing views; the judges must naturally accept the word of these recognized experts.

We need to train ourselves as a people in refutation. The thing necessary here is a rapid analysis of an argument and a quick conclusion as to its truth and value. Then if the facts are distorted, or insufficient, and the logic and judgments false, there must come the ready answer in accurate statement and sound reasoning to expose the fallacy.

Every day hundreds of honest men and women throw away their money in silly investments because they have not been able to detect and get behind the trickery of some clever agent's selling talk. And at every election time thousands of well-meaning citizens march to the polls and vote for men and measures they would not in full knowledge for one moment support; they simply have allowed themselves to be fooled by the most empty substitutes for argument in the form of appeal to prejudice, passion, sectional vanity, or some equally cheap species of demagoguery. We Americans are all too ready to swallow whole, ready-made conclusions, such as those too often offered in misleading newspaper headlines, which, inspired by partisan interest, misinterpret fact and utterance — the editors relying on the easy credulity of the public to accept opinions others have formed, rather than to read, think, and, culling out and discarding the false, to draw true conclusions of their own.

This is too bad; we need to reform; it is the work of the educated man to form independent judgments.

2. How to Learn to Refute

There is no power in man that can be more rapidly developed than that of forming critical judgment. Form the habit of weighing the truth of conclusions from the evidence given and finding counterargument that will hold; this continued for some time will work wonders. Listen carefully; think; *let your mind run ahead of the speaker to form a logical judgment based on the facts he is using.* This is the secret of good rebuttal.

IV. Gathering Material

Leaves from Debaters' Notebooks

ARBITRATION PROVISIONS OF THE CUMMINS-ESCH RAILROAD BILL

Literary Digest, Vol. 64:16 (Feb. 28, 1920)

In the revised bill jurisdiction over labor disputes threatening to tie up interstate commerce is given a board of nine members representing equally employers, employees, and the public, appointed by the President. A majority award is sufficient, but the majority must contain at least one member of the public group. There is no provision for penalties to enforce the board's rulings. It seems to the Boston *Globe* that this compulsory arbitration plan, which compels Labor to arbitrate without compelling it to accept an award except through pressure of public opinion, is an important step in the right direction.

OBJECTION TO ARBITRATION

Encyc. Brit. 2:335

Another objection on the part of some employers and workmen to unrestricted arbitration is its alleged tendency to multiply disputes by providing an easy way of solving them without recourse to strikes or lockouts, and so diminishing the sense of responsibility in the party advancing the claims.

OPERATION OF INDUSTRIAL DISPUTES INVESTIGATION

Act of Canada, Bulletin of the U. S. Bureau of Labor Statistics, No. 233, pp. 118, 119.

During the period March 22, 1907, to December 31, 1916, there were 204 illegal strikes and lockouts affecting 3,015,844 working days.

From April 1, 1917, to March 31, 1918, there were 59 disputes referred under the Act, only one in which a strike was not averted. 98.3 per cent of disputes referred were settled without a strike.

Living Age 304:312

By P. Airey

Arbitration in Australia Declared a Failure.

COMPULSORY ARBITRATION — AUSTRALIA

For operation of compulsory arbitration legislation see pages 217–218 of "Railway Strikes and Lockouts," House Doc. Vol. 99.

POINTS FOR REBUTTAL

The Negative will hold —

1. Teachers should not affiliate with labor, for they must not line up with any class. Teachers should not be partisan.
2. Affiliation is undignified; let us have the independent professional organization of teachers.
3. Affiliation means that the teachers indorse the methods and doctrines of labor — the closed shop in the schools; the use of violence instead of legal means; the sympathetic strike.
4. The ends desired — better pay and better conditions — are being secured without affiliation. Publicity and the law of supply and demand are doing the work.
5. The Federation of Labor is an undemocratic, undesirable organization.

JUSTICE AND RIGHT FIRST

Our opponents will hold that the expense of acting as mandatory for Armenia would be too great. Has the time come when the dollar means more to America than right and justice; when we shall sit down to count the cost when the freedom and life of a Christian nation are at stake! Lafayette did not count the cost; neither did we when Cuba was in trouble. Has the dollar sign suddenly grown so large?

PROBLEMS FOR TODAY

1. Has there been an actual decrease in the number of strikes in Canada under the present law? How many disputes have been settled without strikes?
2. What is the exact difference between our plan and the Canadian plan?
3. Look up provisions of the Cummins-Esch Bill in regard to strikes.
4. Look up the recommendations of the Industrial Conference in regard to strikes.
5. What are some of the definitions of arbitration? Look in economics books — Seager, Taussig, etc.

COMMON GROUND

We must find some means to bring about industrial peace — the safety and welfare of the nation are at stake.

We rest our case on the fundamental principle that industrial peace can come only when justice is done; justice can be done only when the facts are known; the facts can be known only through thorough investigation in all cases of dispute.

SHALL ARMENIA PERISH?

Henry Morgenthau — *Independent* — February 28, 1920

Two hundred fifty thousand Christian women enslaved in Turkish harems, 250,000 orphaned children, and 1,200,000 homeless adults are begging America for help. "They fought and died for us when we needed their help so sorely—can we not give them some crumbs from our plenty."

DEFINITION

A mandatory is a guardian or protector. If America were to act as mandatory for Armenia she would undertake to guard her from foreign invasion and to assure her of economic development. She would furnish trained administrators if necessary, would make loans needed to develop her industries, and would in all other ways possible help build a stable and independent nation. A mandatory seeks nothing for itself; all is done in the interests of humanity and civilization.

AN IDEA

It is no worse to kill an innocent bystander in a street fight than to freeze a helpless mother and babe in a coal mine strike. More, the bystander could get out of the way; but the mother and child are defenseless — except for the strong arm of the United States Government whose duty it is to protect and give justice to its weakest citizen in opposition to the aggressions of any group of citizens who seek special privileges at the expense of the public.

Exercises

1. Take this week's issue of the *Literary Digest* and run through the first three articles. What part is debate? What kind of proof do you find? Is there any rebuttal? What methods do the writers use in refutation? Report on what you find.
2. Try this with other numbers of the *Digest* and with other magazines.
3. Look through the newspaper editorials, news columns, and cartoons for evidences of appeal to prejudice, of false conclusions, of unsupported assertion. Look also for true, sound reasoning. Report.
4. Examine the advertising sections of several magazines for examples of different kinds of appeal to the interest and attention of readers. Which ones seem the most convincing? Compare the methods used in these advertisements with those used by speakers who try to convince and persuade.
5. Criticize these conclusions. Some are good; some are bad. What ground is there for the sound conclusions?

   a. During Cleveland's Democratic Administration there was a big panic; if the Democrats are elected this year there will probably be another panic.

   b. "One may safely assume that many of the people who are flocking to the battlefields of France couldn't have been dragged there when the war was on."

   c. Idealists talk of unity among the Christian churches; no idea could be more far-fetched; such a thing is impossible; there have always been divisions among Christians and there always will be.

   d. "While all but one of the men in places of power in this company today have come up through the ranks, over 80 per cent of those men drawing salaries in excess of $3,000 are college graduates. They start with the crowd, but the trained mind demonstrates its value as truly as the skilled laborer stands out over the unskilled."— From an article showing that college training is worth while in business, by William C. Procter, *American Mag.* 88:169.

6. Make a list of questions for class debates. Here are some suggestions:
   a. What changes should you like to see in things about your school?

b. What are the matters of live interest among the students of the school?

c. Read the editorials of your local paper. How many questions for debate can you find here?

d. What are the older people in your community discussing? Are there good questions for debate suggested?

e. In the magazines and out-of-town papers what suggestions do you find for debates?

f. What foolish thing is a friend or acquaintance doing that you would like to argue against?

7. Read the advertisements in a half dozen magazines. How is each intended to grip the reader and get results? Take notes. Which ones appeal through pure reasoning? Which through desire to make money? Desire for power? For reputation? Through instinct to save life or property? Which through love of home? Love of order and beauty? Love of ease or pleasure? Which is the best? Why?

8. Prepare a sales talk in which you will actually try to sell something to the class. Make an outline; work to say something that will "take hold."

9. Prepare a debate on one side of some question in which you are interested, and of which you know a great deal. Build your argument by drawing from your own experience and ideas. Don't read; think! Give this before the class.

10. Prepare an argument intended to convince a classmate that he should or should not go to college; that he should or should not be a lawyer; or that he should or should not be a doctor; a farmer; a mechanic; a business man; a teacher; etc.

11. What is the livest question being discussed among the students of your school? Prepare a debate on one side of this question and give it.

12. Selling arguments. Let each member make an outline for a selling talk for some article, and come prepared to sit down with one of the class, as a prospective customer, and make the sale.

13. Is the *North American Review* in your library? In the July, 1920, number — pages 81 to 92, Volume 212 — there is a debate. Walter Pritchard Eaton writes on the *Latest Menace of the Movies;* Jesse Lasky answers him. Read and outline these arguments.

14. By the time this book is placed in your hands you will know what effect the increased freight rates have had on prices. From what you now know what do you think of Mr. Lauck as an authority?

"Such an authority on economics as Mr. W. Jett Lauck believes that the consumer has no occasion for alarm unless the profiteer is allowed to take advantage of the situation. As he says in a statement widely quoted in the press:

"'For instance, by no possible computation can the increased freight-rates be made to justify an increase of 1 cent per pound in the price of

meat to the consumer, an increase of 5 cents per pair in the price of shoes, an increase of 10 cents in the price of a suit of clothes, or an increase of one-fourth of 1 cent in the price of a loaf of bread. . . .

"'Coal is one commodity the price of which will be directly and appreciably increased by the advance in freight-rates, the increase ranging from 75 cents to $1.35 per ton, but even that does not make a great difference in the annual budget of the family.

"'The increase in freight-rates should have no appreciable effect on the prices of the vast majority of things which the ordinary consumer purchases. This is so for the reason that in the case of almost all ordinary commodities the cost of transportation at present is such a negligible item in their selling price that an increase of even forty per cent in freight-rates would be an unimportant addition.'"— *Lit. Dig.*, August 14, 1920.

15. "It requires 4½ bushels of wheat to make a barrel of flour. The producer of wheat receives about $8.37 for the wheat, the miller gets $12.70 for the barrel of flour; the baker, $88.70, and the New York and Washington hotel gets $587 for the product of a barrel of flour, in the thin slices in which it is doled out. In my home state, Kansas, the farmers lost an average of 43 cents an acre on every acre of wheat they raised in 1919. The Secretary of the Kansas State Board of Agriculture, a recognized authority on farm production costs, gave that figure after he had made a thorough investigation of the cost of producing wheat in 1919 on 2,040 Kansas farms with a total area of 491,062 acres. The average production cost on these farms was $25.20 an acre and the average return was $24.77 an acre."— Senator Capper in the *North American Review*, August, 1920.

From the above facts draw as many conclusions as you can. Write these out in good pointed English.

16. Give a list of reasons and concrete examples from your own experience to support the following statements:

Well begun is half done.
The loan oft loses both itself and friend.
Getting into debt is getting into a tanglesome net.
What is whispered in your ear is often heard a hundred miles off.
Doing right never hurt anybody; doing wrong always does.
Civility costs nothing, and buys everything.
Misfortune is a cruel but good teacher.
As the twig is bent the tree is inclined.
A single fact is worth a shipload of argument.
The hardest ills to bear are those that never come.
Honesty is the best policy.
Riches alone do not bring happiness.

17. How many facts have you gathered that you *know* are facts? How many are only half truths? Here is an exercise that *Colliers* set for its readers some time ago (July 31, 1920).

TELLING YOU SOMETHING

For your next mental housecleaning, please note that our Indians are not a vanishing race, and that the census proves it; that grocers in the U. S. A. never did give away eggs; that T. R. was not a champion college athlete; that modern New England is not inhabited chiefly by Yankees, but by newcomers from other lands; that transcontinental railway tickets are not worn in the traveler's hatband, but in his pocketbook; that not a single solitary witch was burned in Salem, Mass.; that Mexico is not a rich country, but a poor one, and is mostly owned by outsiders and absentees; that the front end of an airplane does not leave the ground first when taking off; that Hendrick Hudson was not a Dutchman, and Napoleon was not a Frenchman.

How many accepted and whiskery old not-truths can you spot in your own garret — or in the next book you read?

Try making a list of things that you have always "supposed" to be true but have found to be otherwise.

CHAPTER VII

THE AFTER-DINNER SPEECH

After-dinner speaking is much practised in America today. Clubs, classes, societies, fraternities, and civic committees of every kind and description come together to eat and drink, and then to listen to speeches suited to the time and place. The youngest as well as the oldest are called upon for after-dinner speeches. At alumni dinners the writer has heard trembling old men who have been out of college sixty years respond to toasts aptly, briefly, eloquently; and recently he attended a banquet where two boys spoke — one not yet through grammar school — with skill and true feeling.

The banquet used to be a society event. The guests came together for pleasure and sociability pure and simple. The feast was the chief thing; and it was usually sumptuous, and prolonged, and marked by gaiety, relaxation, and high spirits. Indeed, *high spirits*, in times gone by, was a chief promoter of joviality and relaxation. Wine was considered an absolute necessity for good fellowship. It was thought that nothing but liquor could properly loosen the tongue and warm the heart into a fraternal glow. Intoxication was no disgrace; and the man who sought his inspiration from other sources than the flowing cup was thought sour and puritanical. Customs have changed greatly in our day. Good fellowship and social merriment amid surroundings perfect in taste and beauty, creature comforts, flowers, music, spotless linen — all these still prevail at a thousand banquet boards. And there is still the flowing bowl; but it cheers and not inebriates. Today, though, people gather at the feast to take counsel, to report upon the progress of some civic or church campaign, or to talk over plans and

policies, educational, political, religious, or philanthropic, quite as often as they do for social pleasure and unrestrained hilarity. Whatever may be the motive that draws them together, social grace, engaging conversation, and bright after-dinner speaking should always mark such gatherings.

In remote times, song and jest and story were not supplied chiefly by the guests themselves, but by a minstrel, or jester, or by hired actors. However, the nature of the entertainment did not differ much from that of our own time. Some years ago, M. Jules Jusserand, the French Ambassador to the United States, in the opening words of a toast to Washington, said: "Years ago, centuries ago, at the time when our ancestors all lived in Europe, they used to gather together, as we do, on solemn occasions. They partook of banquets, and after the banquets they listened to speeches. An account of what were after-dinner speeches at a time when Thule was still the end of the world and Columbus had not yet crossed the Atlantic has come down to us. The account is in very old-fashioned English and in alliterative verse; modernized it reads thus:

> "'When people are feasted and fed, fain would they hear some excellent thing after their food to gladden their heart. . . . Some like to listen to legends of saints that lost their lives for our Lord's sake, some have a longing to harken to lays of love, telling how people have suffered for their beloved. Some covet and delight to hear talked of courtesy and knighthood and craft of arms.'"

Successful after-dinner speaking requires good taste; it requires preparation; it requires adroitness; and it requires the friendly submerging of one's self in the spirit of the hour. The speaker may easily make or mar the occasion. It may be supposed, of course, that full provision has been made for the palate and the eye and all the other requirements of mere sense by the host and hostess, or the caterer. It may be taken for granted, too, that the guests themselves, as the various courses were being served, have provided "a feast of reason and

a flow of soul." No doubt the merry jest has oft gone round and oft the cup been filled. But the evening is to reach its climax in the speeches. How important, then, that the toastmaster and the three or four speakers of the evening should have sensed completely and delicately the purpose and motive of the meeting!

There is no more critical task than that assigned to the toastmaster. He is both to strike the keynote, and to keep the tone true throughout the program. This calls for tact, wit, good sense, good humor, and decision. It requires, too, the most careful and thoughtful preparation beforehand. It is the duty of the toastmaster to shift the curtains; to adjust skilfully the lights and shadows, so that the chief actors may appear to the best advantage; to touch off the fireworks of wit, wisdom, and eloquence; and, in case the company is so fortunate as to have secured one, to set off the giant firecracker. He must be both grave and gay, both daring and discreet; for he is expected to shoot folly as it flies, to drop deep-sea bombs now and then under dullness and stupidity, and, in an emergency, to throw about emptiness and pomposity his smoke-screen of protection. So the toastmaster must be a full man, an exact man, and a ready man all in one. Above all, let him be deft, and brief, and free from the vanity of making a half dozen speeches himself in the course of the evening.

Grace, brevity, playfulness — these are prime qualities of the after-dinner speaker. The choice after-dinner speech is little short of an art product. It must express or interpret a social mood — an emotion common to the assembly — and it must leave an impression of unity and completeness. Since brevity is of its very essence, it must make the most of its materials. The theme, therefore, should be clear, the end in view distinct, the development facile yet orderly, and the climax both sudden and satisfying. Just as the lyric or the short story allows no waste and requires both orderliness and

progress, and an outcome foreseen and provided for, so the after-dinner speech should reveal plan, restraint, and harmony, yet be so true to the time, the place, the audience, and to the speaker himself that art appears artless.

The original sin, the mortal sin, and, it would seem, the incurable sin of after-dinner speakers is prolixity — lengthiness. A dull speech can be endured if it is short. An utterance that is in bad taste may pass and be forgotten, if we do not have to taste it long; and a speech, even, that is a pitiful failure will not distress us unduly, if only it will fail promptly. But from the endless speech there is no deliverance! And when one endless speech follows hard upon another, and a glance at the toast list reveals the fact that the speaking has only well begun, then despair may well settle down upon the company; their last estate will prove more terrible than their first. The men and women who bore us at our feasts by long speeches are not deliberately cruel. Ordinarily, they are sane and kindly people; indeed, they are usually people who are highly respected in the community. Their crime is not an act of depravity, but of ignorance. Mr. Burges Johnson, in a brilliant article in *The Atlantic Monthly* of October, 1919, entitled *Is After-Dinner Speaking a Disease?* humorously maintains that the guilty people who torment us with long speeches at our public feasts "hypnotize themselves . . . by gazing into the upturned eyes of a waiting audience" and, as a result, lose all sense of time, courtesy, the rights of others, and their own best interests. Mr. Johnson sets down many instances (diverting to read about, but how dreadful to have experienced!) to enforce and illustrate his theory.

> I sat . . . and listened while an eminent senator wrecked his chances for the presidency by talking at us actually for hours, disregarding all consideration of those who were to follow him, blind to every evidence of unrest in the audience facing him, deaf to the poundings and shufflings that even their sense of courtesy could not repress.

Once upon a time I attended one of those annual social occasions in New York City where the sons of some distant commonwealth get together for the sake of good fellowship and the renewal of early associations. Both of the senators who represented that state at Washington sat at the head of the table; both were to speak, and there were other speakers to be heard as well. One of the senators talked for fifty minutes, and the other talked for an hour and twenty minutes, and the guests departed at intervals throughout the evening in a state of gloom and depression. Similarly, at a dinner in Washington, a speaker of the House of Representatives held an obviously fidgety audience of dinner guests beneath his gaze and used up the entire balance of the evening, so that other speakers whose names appeared upon the program had to be omitted altogether.

The habit of triteness is a deadly one among speakers at banquets. They are likely to use the same old set forms and worn-out phrases — even the same stale jokes that their fathers and their grandfathers used. They seem to think that they must indulge in a certain amount of local allusion and conventional flattery; that they must work in a bit of quotation every so often; and, above all, that they must sprinkle in a few funny stories, no matter how ancient, how inapt, or how poorly told. Now every occasion that is worth while yields its own choice flavor, its own peculiar fragrance; and it is the part of the chosen speaker to sense what is unique in the event that has called the company together. He should be keen to discern the atmosphere that gives distinction to the place and the hour. He should saturate himself in this atmosphere, should extract its subtle charm, and then render and interpret it with freshness and surprise. Why should the same worn, treadmill path be trod each time a company assembles to eat and drink and make merry? Why should the same jests and jokes and stories, as smoothly worn as a much-used coin that left the mint fifty years ago, be put into circulation? The minting mill is still at work turning out quarters and gold eagles as clean-cut and shining as any glistening, clinking beauty of the past. Trust your own good brain, and let your glowing heart throb out its

own true new music. After all, it is the unexpected that happens. It is what chances that gives us the most pleasure. And next to the delight that comes from pure chance, is the virtue of expecting the unexpected and of being ready for it. No doubt the choicest flashes of wit, the most brilliant sallies of allusion and satire, will shine out like shooting stars or stray blossoms on the surface of the hastening stream. That this is likely to be true, does not exempt one from the duty of preparation. The long intense search beforehand for what is *apropos* never comes amiss. The more skilful and experienced the speaker is the more certain he will be to have in reserve a William Tell shaft to loose at need. The more expert the slinger, the more sure he will be to have a few smooth round pebbles gathered by the brook-side, hid away in his bag for use against wandering Goliaths. But above all things, let him not go forth as the champion of his people in some strange Saul's armor of anecdote or quotation that does not fit him, but only trips and betrays him! In plain words, let the story or the illustration fit the occasion; do not force the occasion to fit the anecdote or the speaker.

Exercises

1. Every time you have a chance go to dinners and banquets where speeches are to be made. Study the speeches that you hear. What makes the good ones good, the bad ones bad?

2. Have a class dinner at which there will be short speeches or toasts. Make these fit the occasion. Choose a live toastmaster, with wit and resource enough to fill every little gap with good cheer and laughter.

3. Mark Twain made one of his best after-dinner efforts on the subject of *Babies*. *Eating Soup*, *Regrets*, *Hope*, *Mirrors*, etc., have all been used as titles for successful banquet speeches. Make up programs for two or three dinners.

4. Study the following for suggestions. Note how the speaker makes his speech fit the occasion; how he includes those things that will make an appeal through the experience of his audience; how he combines sense with wit; how well he begins, how gracefully he ends.

THE BABIES

(Speech of Samuel L. Clemens [Mark Twain] at a banquet given by the Army of the Tennessee at Chicago, Ill., November 13, 1877, in honor of General Grant on his return from his trip around the world. Mark Twain responded to the toast, "The Babies: as they comfort us in our sorrows, let us not forget them in our festivities.")

Mr. Chairman and Gentlemen: "The Babies." Now, that's something like. We haven't all had the good fortune to be ladies; we have not all been generals, or poets, or statesmen; but when the toast works down to the babies, we stand on common ground — for we've all been babies. (Laughter) It is a shame that for a thousand years the world's banquets have utterly ignored the baby, as if he didn't amount to anything! If you, gentlemen, will stop and think a minute — if you will go back fifty or a hundred years, to your early married life, and recontemplate your first baby, you will remember that he amounted to a good deal — and even something over. (Laughter)

You soldiers all know that when that little fellow arrived at family headquarters, you had to hand in your resignation. He took entire command. You became his lackey, his mere bodyguard; and you had to stand around. He was not a commander who made allowance for the time, distance, weather, or anything else. You had to execute his order whether it was possible or not. And there was only one form of marching in his manual of tactics, and that was the double-quick. (Laughter) He treated you with every sort of insolence and disrespect, and the bravest of you did not dare to say a word. You could face the death-storm of Donelson and Vicksburg, and give back blow for blow, but when he clawed your whiskers and pulled your hair, and twisted your nose, you had to take it. (Laughter) When the thunders of war sounded in your ears, you set your faces towards the batteries and advanced with steady tread; but when he turned on the terrors of his war-whoop (Laughter) you advanced in— the other direction, and mighty glad of the chance, too. When he called for soothing syrup, did you venture to throw out any remarks about certain services unbecoming to an officer and a gentleman? No; you got up and got it! If he ordered his pap bottle, and it wasn't warm, did you talk back! Not you; you went to work and warmed it. You even descended so far in your menial office as to take a suck at that warm, insipid stuff yourself, to see if it was right!— three parts water to one of milk, a touch of sugar to modify the colic, and a drop of peppermint to kill those immortal hiccoughs. I can taste that stuff yet! (Laughter)

And how many things you learned as you went along! Sentimental

young folks still take stock in that beautiful old saying, that when baby smiles in his sleep it is because the angels are whispering to him. Very pretty, but "too thin"— simply wind on the stomach, my friends. (Laughter) If the baby proposed to take a walk at his usual hour — half-past two in the morning — didn't you rise up promptly and remark (with a mental attitude which wouldn't improve a Sunday school much) that that was the very thing you were about to propose yourself? Oh, you were under good discipline. And so you went fluttering up and down the room in your "undress uniform"; (Laughter) you not only prattled undignified baby-talk, but even tuned up your martial voices and tried to sing "Rock-a-Bye Baby on the Tree-top," for instance. What a spectacle for an Army of the Tennessee! And what an affliction for the neighbors, too, for it isn't everybody within a mile around that likes military music at three o'clock in the morning. (Laughter) And when you had been keeping this thing up two or three hours, and your little velvet-head intimated that nothing suited him like exercise and noise, and proposed to fight it out on that line if it took all night — "Go on." What did you do? You simply went on till you dropped in the last ditch! (Laughter)

I like the idea that a baby doesn't amount to anything! Why, one baby is just a house and a front yard full by itself; one baby can furnish more business than you and your whole interior department can attend to; he is enterprising, irrepressible, brimful of lawless activities. Do what you please you can't make him stay on the reservation. Sufficient unto the day is one baby. As long as you are in your right mind don't ever pray for twins. Twins amount to a permanent riot; and there ain't any real difference between triplets and insurrections. (Great laughter)

Among the three or four million cradles now rocking in the land there are some which this nation would preserve for ages as sacred things, if we could know which ones they are. For in one of these cradles the unconscious Farragut of the future is at this moment teething. Think of it! and putting a word of dead earnest, unarticulated, but justifiable, profanity over it, too; in another, the future renowned astronomer is blinking at the shining Milky Way with but a languid interest, poor little chap, and wondering what has become of that other one they call the wet-nurse; in another, the future great historian is lying, and doubtless he will continue to lie until his earthly mission is ended; in another, the future president is busying himself with no profounder problem of state than what the mischief has become of his hair so early; (Laughter) and in a mighty host of other

cradles there are now some sixty thousand future office-seekers getting ready to furnish him occasion to grapple with the same old problem a second time! And in still one more cradle, somewhere under the flag, the future illustrious commander-in-chief of the American armies is so little burdened with his approaching grandeurs and responsibilities as to be giving his whole strategic mind at this moment, to trying to find out some way to get his own big toe into his mouth, an achievement which (meaning no disrespect) the illustrious guest of this evening also turned his attention to some fifty-six years ago! And if the child is but the prophecy of the man, there are mighty few will doubt that he succeeded. (Laughter and prolonged applause)

CHAPTER VIII

EVERYDAY CONVERSATION

There is nothing so common as talk; yet how uncommon it is to hear people talk well! We cannot quite include conversation as a phase of public speech, yet much of our everyday conversation is public — even though the audience be small. And since in our everyday talk we have to utter words, and utter them in a distinct and orderly way, so that they will be understood and enjoyed, why should we not begin here on this lowly threshold a study of the A. B. C. of effective and winsome discourse? "What anyone does well in daily life, he will do well in public, and have confidence that he can do it well. Well or ill, everybody is making short speeches in business or conversation, and a public speech is but the expansion or multiplication of short speeches."[1]

Our everyday conversation is of three kinds — business, classroom, and social; so this chapter will naturally fall into three parts.

I. Business Talk

Few men do business by mere signs or in utter silence. Silence is sometimes golden, and some goods sell themselves, but how often talk *turns the trick!* It is very desirable that a salesman, an agent, or a promoter should dress neatly, and be agreeable in appearance, but it is equally important that he should have a pleasant voice, a ready tongue, and an instant command of exact and choice language. The successful salesman must explain the qualities of his article, the good points that make his goods desirable. He must be able to answer questions, and make comparisons, and argue the merits of what

[1]Holyoake: *Public Speaking and Debate.*

he offers, as well as indicate possible demerits in rival goods. More than this, he must create a desire in the minds of people for what he has to sell; and then he must turn this aroused desire into decision. Now, if a business man is able to do all of this, he has been covering the same ground that a good public speaker covers. He has been practicing the chief principles involved in rhetoric; that is, he has succeeded in explaining something clearly (exposition); he has given reasons why his article should be purchased (argumentation); and he has created such a desire in the mind of the customer that a decision to buy is reached (persuasion).

The secret of successful salesmanship does not of necessity lie in much talk, or in a mere "flow of language," to phrase it as many raw and uneducated men do. There must be just enough said. It is not sufficient to have "a flow of language;" the language must be directed into right channels, and regulated as carefully as a rancher directs and controls the flow of water in his irrigation ditches. Ignorant salesmen who do not know how to talk skilfully, yet think that they must forever be saying something, often sell their goods, and then, for lack of sense and silence, unsell them.

It is surprising how eager mature and energetic but uneducated promoters and traveling men are to catch the secret of successful talk. They often have an intense desire to increase their store of words, and to learn the art of easy, ready, smooth conversation. The writer very often meets such men in his travels. Since he has been a teacher of English for more than twenty years, and since he is almost constantly speaking in public, business men on trains, and in hotel lobbies and dining-rooms will broach the subject of language — stressing in particular their wish to secure an enriched vocabulary, and to gain ease and skill in arranging their words and phrases so that they can present their ideas more fluently and attractively. Usually these men, because of deficient education, lay too much stress

upon separate words and phrases. They admire words just *as words,* and are struck by phrases just because of their sound or showiness. They are inclined to show off in their conversation, and to admire language that is what they call "flowery." Of course they approach the matter from the wrong angle. Choice words and telling phrases cannot be picked up and stuck on like bright feathers or pretty flowers. The splendor of a peacock's tail is a natural splendor. A parrot is gaudy and has a right to be gaudy because that is the way God made it. Old-fashioned as well as new-fashioned flower gardens, with their wealth and beauty of color and form, cannot be turned out of a factory by machinery. It takes soil, and sunshine, and moisture to bring them to perfection — and it takes *time.*

So ambitious business men who wish to improve their language, and to gain greater ease and skill in talking with their customers, should not ask the English professor how they can master language by some short cut, and paint up and deck out their speech. They should buy two or three of the best high school and college textbooks on composition and rhetoric, and on public speaking. They should read and re-read these books, and reflect upon them, and con over the selections and exercises. Then they should read the best English classics whenever they can find leisure — Milton, and Addison, and Lamb, and Hazlitt, and Goldsmith, and Matthew Arnold, and Hawthorne, and Stevenson, and George Eliot, and Mark Twain, and Booth Tarkington, and Owen Wister. Then they should go to hear cultivated public speakers whenever they get a chance and should talk as much as they can with simple, sincere, educated people. They should read high-grade drama, too, and should hear the best actors in the best plays. Even a middle-aged man, denied the advantages of a high school education, would in five or ten years, if he should carry out these suggestions, find that his language would be greatly improved and his conversational powers immeasurably heightened. And the result

would not be hard to explain: an educational process would have been going on during these years that refined and expanded the whole man. His taste would have been cultivated unconsciously. He would no longer desire to pluck the flowers of rhetoric and stick them in his buttonhole, but, without his being aware of it, "the scent of the roses would hang round him still." The flavor of good books and good company is tenacious.

As for high school pupils, it is their daily task (let us hope their pleasure, too) to do what has been suggested for the business man in the previous paragraph. Every day they are growing more fit to meet and talk to men and women in the busy practical world they are soon to enter. They have the guidance of the best textbooks in English; they are studying the choicest authors; they often have the privilege of hearing good public speakers; they converse constantly with educated teachers and companions; they both read excellent drama and now and then present it on the stage themselves. Nothing but experience, of course, can give them full and assured contact with the business world. To make up for the lack of experience, it may be well for them to read the biographies of business men. There is an abundance of such books, from the days of Benjamin Franklin to those of Andrew Carnegie. It may be well, too, for them to study with more than ordinary care the dialogues in *The Merchant of Venice* and in other dramas that treat of trade and commerce. They will find plenty of business sense and shrewdness, moreover, in *David Harum*, and *The Turmoil*, and *A Certain Rich Man*, and numerous other high-class popular novels.

II. Social Conversation

In one of Ruth McEnery Stuart's charming stories, the mother of Rose Ann, speaking of her daughter's gifts and defects, says, "Rose Ann always could talk a-plenty, but she never could converse." Is conversation, then, at its best, a

fine art? Is esthetic pleasure its chief end? Is culture its aim and are grace and charm its prerequisites? It cannot be denied that most of us "talk a-plenty," and that we do in the diligent exercise of our tongues "show a plentiful lack of wit." We do often indulge in much matter with little art, and sometimes in very little matter with much art, after the manner of Polonius, of Shakespearean fame. Too often we regale ourselves and our friends with stale news, say a great many things that would better have been left unsaid, and in various ways expose the scantiness of our mental furnishings to the embarrassment of our friends and neighbors. Do not misunderstand; it is not out of place for young people, as well as old, to make frequent and solemn avowals to each other concerning the state of the weather. There are times when a poet, an archbishop, a senator must have recourse to the weather as a topic of conversation. The weather, like the poor, we have always with us. Besides, mist and dew and moonlight and flying clouds and wind-tossed surf, and pallid dawns and sunsets are of near kin to the weather. And is it not from such materials that music and poetry weave some of their daintiest and most durable fabrics? The weather is a topic that may easily transport us into poetry and tragedy — yes, into the religious mood, even.

Refined conversation is not so much a question of matter as of mood and manner. "Wise, cultivated, genial conversation," says Emerson, "is the last flower of civilization, and the best result which life has to offer us—a cup for the gods, which has no repentance." Surely such conversation rises to the dignity of a fine art. "Nobody speaks in earnest; there is no serious conversation," said bluff old Doctor Samuel Johnson on one occasion. And an early New England writer laments in a like vein in words so terse and attractive as to fix themselves in the memory: "When gentlemen occasionally meet together why should not their conversation correspond with their superior station? Methinks they should deem it beneath persons of

their quality to employ the conversation on trifling impertinences, or in such a way that, if it were secretly taken in shorthand, they would blush to hear it repeated. Nothing but jesting and laughing, and words scattered by the wind. Sirs, it becomes a gentleman to entertain his company with the finest thoughts on the finest themes."

Conversation, then, represents the human species in one of its highest functions — ideas, language, enchanting manners, the fascination of ingenuously imparted personality, all enter as ingredients into this noble art. Conversation is the friction of mind with mind. As the talk goes round we both give and take. We are surprised to find that our companions elicit from us better things than we could have originated alone, and that to a certain degree vital conversation is the bringing to birth of new truths that could not otherwise have come to life.

III. Classroom Discussion

There is no better place for practice in good talking than the high school classroom. The time and the place and the live subject, plus interested pupils and alert teachers — what more could be desired as a groundwork for successful conversation? The class has met for the sole purpose of conversing, and of conversing about something worth while. The teacher is there to listen to what the pupils have to say about topics that are familiar to all. She is there, also, to ask questions when the conversation lags, or when some fact or item that ought to be brought out into the clear sunshine lurks in the shadow. She is there, also, to answer questions, and to direct, restrain, and speed up the discussion as occasion may demand. Above all this, she is there as a welcome and agreeable member of the party, to talk and be talked to freely and naturally.

The truth is, though, that a good many teachers make the mistake of doing most of the talking themselves. The high school teacher should not lecture to a class. Even in college the

custom of set lectures by the instructor is too much in vogue. The university classroom is the place for formal lectures. Ordinarily, in high school classes, the recitation period is not set aside for the purpose of imparting knowledge. Primarily it is a time to draw out knowledge from the student, to test his ability to narrate incidents of history, to explain principles of science, to report upon things he has seen, and to voice appreciation of beauty in art. There will, of course, be times when the teacher will have to add information, correct imperfect statements, explain what the pupil finds that he is not quite able to explain, take issue in matters of taste or literary appreciation, and stoutly argue against ill-formed opinions. She is there to aid in just such ways. But the student is the person who is being tested. The educative exercise is carried on in his interest. It is the pupil who needs practice in oral utterance, in orderly arrangement of facts, in ease and poise of manner, not the teacher. Indeed, is it not as much an object of high school training to develop skill on the part of the pupil to tell effectively what he knows as it is to make sure that sound information is imparted to him?

If it be true that boys and girls are as surely educated through the process of giving out clearly and accurately such knowledge as they have, as they are in the process of acquiring that knowledge, then does it not go without saying that the recitation hour is the crowning hour? To the real teacher and the eager student the recitation hour is a golden as well as a crowning hour. It is a time for easy, natural interchange of ideas about things that all are prepared to talk about — things, too, that have interested all men in all times. So let the talk begin and let it go on. The teacher will, of course, direct the conversation and keep it within limits. But let it be free and let it be natural. Let the student tell what he knows or thinks, and let him take a pride in telling it well. Why should the pupil not ask questions as well as the teacher? And why should not a question

be directed to a fellow pupil as well as to the teacher? There should be give and take both among the boys and girls themselves, and between teacher and pupil — always courteous of course and good-natured. And a hearty laugh will hurt no one when it springs up naturally and sweeps over the room. Sometimes such a laugh clears up a point that was hard to dispose of just as agreeably as a cool breeze creeping into the window on a hot day drives away the dust and foul air and invites everyone to draw a long deep breath. At times, too, seriousness and intense conviction should have right of way. Nothing educates more deeply, more truly, more rapidly, than strong sincere emotion. Boys and girls ought to feel profoundly, even passionately about many things that come up for discussion in the classroom, and they ought not to be ashamed to express their feelings (always with tolerance and with due respect to others) no matter how different their convictions may be from the convictions of others. The boy or girl who has no intense feeling about anything, or, having it, is ashamed to express it and stand up for it, will never cut much of a figure in the world.

In the paragraphs just written the author has been trying to lead up to the chief point he wants to make in this section of the chapter: Classroom discussion is a form of public speaking. It is a form of public speaking that is so natural, so much a part of the day's work, with all the conditions surrounding the speakers so favorable and familiar that it gives the student the best kind of opportunity for practice as a speaker. The student should make the most of this opportunity and the teacher should aid him in doing this. To this end, the pupil should try every day to improve his voice and his articulation. Try to secure a strong, clear, firm voice. Distinctness, not loudness, should be aimed at. Be sure that you are heard by all and heard with ease, but do not shout, or bellow, or scream.

The writer visits scores of high school classrooms. Often

he has great difficulty in making out what the pupils say. Some mumble, or pronounce their words in such a thick and slovenly way that a listener is never more than half sure that he has seized the sense of what was said. Other people talk in such a thin, "teeny, tiny," gasping, fluttering voice that, strain the ear as one may, one is sure of nothing. When the writer was a graduate student at the university and would sometimes enroll in an undergraduate class made up of women as well as men, he would often see frightened "co-eds" rise to recite, but would be unable to make out anything except a faint, filmy thread of sound that died away completely somewhere in the middle of the room. Some of the rough and realistic men of the sophomore class who wanted to hear what the girls said, but could not, spoke of these fairy-like voices that lost themselves in thin air as "mosquito voices." It is true, as the poet says, that a low voice in woman is a thing to be desired; but it should not be so low that it cannot be heard. "The object of public speech is persuasion. It ought to be the object of private speech also. To persuade by public speech requires a voice articulate and audible. That is the beginning of practical influence in elocution." Students will utter the first part of a sentence distinctly enough, but will taper off at the end to utterance impossible to hear. But of all classroom defects in recitation perhaps the most frequent and serious is that of scrappiness. A great many students present what they have to say in scraps and fragments. In reply to a question, which if properly answered would require from five to twenty clear-cut, orderly, well-connected sentences, the student will utter a single word, or will satisfy himself with one jerky, disjointed statement that hits the topic at some point, to be sure, and indicates that he has touched the idea, at least, in his study, but which, so far as thought value is concerned, is a mere rag-tag — a patch fluttering in the breeze, rather than a starry ensign of truth and enlightenment. A student ought to take delight in

giving out what he knows; and he will take delight in it and will give delight to others if he will take the pains to utter it with cameo-like exactness, distinctness, and completeness. To do this his thought must be clear and orderly, and each word that he voices must be distinct and firm.

Exercises

1. For a good while we made it a practice at our most leisurely meal — the evening dinner hour — to state in turn, in brief and exact form, one new item of knowledge each person had gained that day. All took part, grammar school girl, high school scout, mother, and father.

Conversation is nothing if not free and spontaneous. The best training in conversation is that which one can get at home in the company of cultivated parents and brothers and sisters — at the breakfast table and in the living-room. Good conversation is not like a dress suit, to be put on for state occasion; it must be a part of one's everyday life.

Half of good conversation is to listen well. Train yourself to listen with attention and respect while the other fellow talks.

2. Plan on a six-months' program to improve yourself in conversational ability. At home make your breakfast and dinner talks, your parlor chats, as lively and timely as possible. In company study to have something alive and refreshing to say. You will be surprised at the results.

3. Re-read Holmes' *Autocrat of the Breakfast Table.*

4. For the association with sparkling minds and to increase your vocabulary read the letters of Keats, and Stevenson, and Lowell.

5. Let each member of the class come prepared to tell a bright story or to repeat a bit of rare witticism. When one has led off with a story let others match it with another of like nature, as in social talk at home. Many a parlor hour is brightened by a lively "story fest."

6. Try a day of personal anecdote. Nothing helps to make a fascinating talker like the knack of telling one's own experiences well.

7. Make a list of the topics on which you believe you are able to talk well. In class, compare notes, and find a companion with a topic matching one of yours.

How often do you find that you know too little to carry on your end of a talk on one of these topics?

8. If the topic before the class is so exciting that every one wants to talk, drop the reins and let each one freely have his say.

9. Practice introducing people to each other. Speak the names clearly. If introducing a woman and a man, address the woman as, "Mrs. Douglas, I should like you to meet Dr. Simpson;" if introducing an elderly man and a younger, address the older man. Add anything possible that would be of interest to both that will start conversation, as, "Dr. Simpson, I

understand, is from your old home city, Des Moines, Mrs. Douglas." Join in the talk that follows as you find you can help in putting the new acquaintanceship on a pleasant basis.

10. Can you talk on any of these topics with a fair knowledge and some individuality of idea?

a. The latest inventions.

b. Newspapers — what makes a good newspaper? Your favorite.

c. The music and composers you care most for; favorite musical instruments.

d. Plays and actors you like. The best plays for this high school.

e. England and India; England and Egypt.

f. The Irish Question. De Valera; Sinn Fein; Home Rule.

g. The present labor problems. Immigration; open shop; collective bargaining.

h. Church questions: The Federation movement; the tercentenary campaign, etc.

i. Art and architecture. What paintings do you really like? What style of homes and public buildings seem most suitable for this locality?

j. Spiritualism; Sir Oliver Lodge; the ouija board.

k. Magazines; those for information, for stories; the all-round magazine.

l. Interesting places you have seen; places you hope to see.

11. Over the telephone. Try these — Social talks: invitations to dinner, dances, parties; arrangements for rides, picnics, afternoon calls.

12. Business talks. Arrange for interviews; make and answer complaints; order groceries; reserve sleeping berths.

CHAPTER IX

THE SPOKEN DRAMA

I. The Place of the Drama in Education

The right kind of education is that which fits one to get the best out of life for himself and to be of the most service to the world. We sometimes forget in our schools that a great part of a man's life is his spare time, and that our education fails if it neglects to prepare students to spend it well. Some one has well said, "What we earn while we work, we put into our pockets, but what we spend during our leisure time we put into our character." The high school has no better chance to train its students for leisure than in the field of spoken drama. Since the Greeks first began to put their national traditions and ideals into their great dramas the play has been a real force in the lives of all cultivated peoples. It has ever been popular as a form of entertainment, and never more so than just now in America. Sometimes it has been a good, sometimes a bad, influence, depending largely upon the taste of the audience of the time. The Greek drama was religion, education, patriotism, *and* entertainment; the English drama of the early eighteenth century, on the other hand, was little more than mere entertainment, and, sinking to the level of the vulgar taste of the period, became largely a sordid appeal to the baser appetites and passions of men. Between these two extremes range the good and bad plays of all time. It is safe to say that the best plays have always been more than entertainment. Even *The Comedy of Errors*, Shakespeare's nearest approach to the mere fun of slapstick farce, does not fail to meet the requirements for a good play set by the Master Dramatist himself, which is, he says, "as 'twere, to hold the mirror up to nature." The good play

paints a picture of human life; it has, in addition, the material for the study of the customs, the history, the ideals, the thought life of a people. Because it presents life and ideas in the most telling way possible, that is, through the words and acts of living men and women in a vivid representation of life itself, it is probably the most powerful instrument for good or evil in the world today.

II. The High School Stage and Better Drama

In America there is being waged a great conflict between good and bad drama. And in spite of the fact that there appears in our popular playhouses every week much that is but cheap, tawdry trash, and much that is low and vulgar, like the bedroom pajama farces, of which one lover of fine drama wrathfully tells us there were eleven on the boards in the 1919–20 season, informed students of the drama tell us that the stage is growing better.

"I believe," said the veteran actor, Forbes-Robertson, recently, "that the stage of today is vastly better than it was a half century ago. Some of the universities have courses in dramatic art, which, I think, were started by Professor Baker at Harvard. Many plays of today which are successes could not have been successful in my earlier days because then the audiences were not educated up to the higher type. The educated classes have realized that the drama is a great educational force. It used to be said that the mission of the stage was merely to amuse. But its function does not stop there. It attempts to realize something more." And that something more is to inspire to larger living, and to educate by giving men and women through stage interpretation a deeper and more intimate understanding of life. George Broadhurst, long a worker for worth-while drama in America, speaks hopefully: "On the English-speaking stage it is the clean play that brings the great rewards both to the author and to the manager. The

bedroom farce, the vulgar comedy, the sensational drama, all of them may have their day, but which of them can compare in longevity or receipts with *Ben Hur* or *The Music Master?*"

The high school stage is with us; it has come to stay. The problem is, what kind of stage shall we make it? Shall we permit dramatics to be considered, as one superintendent put it to Miss Gene Thompson, "merely a necessary evil in the school," shall the class and occasional play forever be looked upon merely as a means of making money for the class or the school, or shall we fall in line with the forward-looking spirits of the day in our effort to make the most of school dramatics as one of the most useful and fertile of our educational resources?

There is throughout the country more and more demand for the clean, wholesome play that not only amuses and entertains, but inspires and instructs. The college dramatic course deserves much credit for this change. The new interest in the study and staging of the best plays by our numerous college dramatic clubs growing out of these courses has probably had even greater effect. A great deal has been accomplished by the Drama League of America. As a result of its activities there have sprung up almost countless study clubs and Little Theatres, each one the friend to the good play, the foe to vulgarity and trash.

But if the college and the Little Theatre have done so much, how much more could the high school accomplish? Twenty times as many people go to high school as to college, it is there that national taste is largely molded. And it would seem that if our audiences as a whole are ever to develop more than a musical-burlesque dramatic appetite the work being done by the college and Little Theatre must be supplemented by the widespread influence of the high school in the direction of better taste. Some of our high schools are already doing splendid pioneer work. Every year they put on some fine things from the older and the better modern dramatists. Here the boys and

girls learn a few of the secrets of fine plays and something of the noble art of acting them; here the fathers and mothers and friends come and learn to like good plays, too. But how unfortunate that so many of our schools are still in the dark ages of the cheap, trivial claptrap of *The Detective's Adventure* and *Minnie's Beau!*

It is too bad that before leaving school every boy and girl should not have a part in a play. The spoken drama is a form of recreation. It furnishes something for leisure hands to do. The student who has learned to act has acquired an art just as surely as if he had learned to paint or to play the violin. Hereafter he may in his spare time not only find entertainment in hearing good drama, but he may do that which is always better, enjoy recreation by giving expression to his play instinct by acting good drama for others. Who could, if he only knew, afford to miss the splendid chance to develop the self-control, the steady concentration required of the actor? Consider, too, the value in training to purity of speech and command of language, to bodily poise and control, and to facial expressiveness. Then there is no better way under the sun to come to an understanding of human nature. The spoken, acted drama is a translation of a dead book play into life itself. To imagine oneself into the character of a person in a play, to live the life of another, to think his thoughts, feel his emotions, just once, just for an hour, should make one better, more sympathetic, more kind to his fellows the rest of his life; should lead to greater success in business and more power in the professions — for is not much of the secret of full living to know and love your fellow man?

III. The Play-Reading

Objection is often made to dramatic work in the schools on the ground that it takes too much time, and detracts from studies; yet in English classes months are sometimes taken in the study of one play, which at the end remains a thing of ashes

and dead bones, because the one real way to study a drama has been neglected. The finest words of the most real characters in a drama thrill to life only when intelligently spoken by some one who for the moment takes the place of the person in the play.

A plan has been well tried out which meets the requirements for the right kind of study of a drama and for the best kind of drill in oral expression, with a minimum of time used for each play. This is the play-reading.

In the play-reading there is little attempt to "stage" the play. The costumes and scenery are merely suggestive, and as few properties as possible are used. In fact, as sometimes carried out, the set consists only of chairs for those who take part, placed at the back or side of the stage. No costumes are used. To enter, a character rises from his chair, and may advance to the center of the stage; to exit he simply sits down — he is then off stage. But one may go further: Mr. Melcher tells of his scheme of having each actor come on the stage with a suitcase containing articles of clothing and materials for a suggested make-up. These are simple and are put on quickly where all may see. Mr. Melcher thus describes this part of the reading of Barrie's *The Old Lady Shows Her Medals:*

> These suitcases were opened on the stage, and each character produced and added to his usual dress characterizing touches: a shawl and gray powder for the Old Lady, old "bunnits" and sacques for the other old gossips, a flat hat and vestments for the minister; while Kenneth achieved soldierliness by wearing a tan raincoat belted at the waist and as Scotch a looking hat as one could borrow.[1]

In still other cases everything moves much as in a memorized play, but in a more simple way. The stage is set so as to suggest the scene portrayed, the curtain is used, and the actors, slightly made up, and in suggestive costumes, go through their parts, only reading their lines and confining their actions to such as may be easily performed with book in hand.

[1] Play Reading Companies, *The Drama*, December, 1919.

One-act plays are especially suitable for play-reading. There is at present available a growing list of short plays of genuine merit. The use of these will serve to introduce students to a wider range of dramatic literature than would be otherwise possible, with more chance for variety in character, action, and type of play. Longer plays usually need to be cut a good deal, and it is sometimes wise to use different people for different acts, part to be read one evening, part another. In general, a play-reading program should not be longer than one hour.

The play-reading is a delightful method of combining profitable study with entertainment. The first thing for the actor is always the interpretation of character. Then he must work to express that character. He studies the play and his part for ten days or two weeks with the idea in mind of understanding the person he is to represent, and of presenting that character to the audience. The training in expression is of the best. The student prepares with a definite aim in mind. He must reach his audience, must make that audience know and feel all that he knows and feels. He must make use of his body in interpreting his character to them; he must make his face and eyes talk. His speech must be effective. Slovenly articulation and slipshod pronunciation will not do; the voice must be pitched and adjusted to suit the type of person portrayed, so attuned as to reflect his mood and emotion; only one's best in clear-cut, well-modulated utterance will serve in this business of giving to listeners the joy of real acquaintance with a new play.

High school dramatic clubs may be formed, putting on a play once a week, or once in two weeks, without serious inroads on any one's time. If the plays are well chosen — and they should be selected largely under the direction of the English teachers with a view to literary and artistic merit — a year's work in such a club would be worth more than any number of ordinary reading courses in the drama. There would be, in addition, much good practice in natural, effective speaking.

It is best to read in succession several plays by one author. There should be, along with these, some papers and talks by teachers and members of the club on the writer and his work.

This same work may be effectively carried on in a literature or public-speaking class. Indeed, it would seem that all class work in the drama should be conducted somewhat after this manner. Exercises are given later on in this chapter.

IV. Staging a Play

1. Selecting the Play

First select the right play. Many hours a day for several weeks are to be used in learning and repeating lines and in analyzing and growing into a character. If these lines are silly and trivial, if the character is weak and mawkish, untrue to life, so much time is worse than wasted, both for the actor and for the public — the public that has a right to expect and demand good things from its schools. Language of power, apt, vivid, forceful phrases, in the mouths of characters of fresh strength and vitality, set in a tale that reflects life in a vigorous, interesting way — be content with nothing less in your school play. And it is a pleasant thought that there is plenty of material of the right sort. All that is needed is the good sense and courage to choose something worth while. There is a popular misconception that good plays are difficult to stage, and do not please. The better-class plays, on the contrary, are often actually easier to put on than are the inferior ones, and, because there is more to them in plot and character, make a much better impression. Do not be afraid to try the best things; shun trash like the pestilence. Do not overlook the one-act drama; splendid combinations of one-act plays can be made for full evening programs.

As will be pointed out later in this chapter, most of the best plays for young people can be acted on any stage, but there are

a few that need sets too difficult and complicated for any but the best furnished playhouses. In general, better let these alone; high school players should first be concerned with the life and spirit of the drama, not with stage carpentry and scene painting.

Expense must always be kept in mind. The amount of money that can be spent on a play will depend upon the door receipts that can be counted upon, and these will naturally vary with local conditions. The better modern plays bear a royalty averaging from $25 to $50. If there is required besides this a large outlay for costumes, rental for a house, with perhaps a paid coach, the cost may be too great to consider. A rule that the writer has followed is to avoid, when using a heavy royalty play, one with expensive costuming, and vice versa. Many of the finest plays for schools, such as *The Rivals*, *She Stoops to Conquer*, and *Twelfth Night*, carry no royalty, but require quite elaborate costuming.

Time is an important item. There is much difference in the amount of time needed to stage different plays. The shorter the play, naturally the less time needed for rehearsals. As a rule, it is safe to plan on from forty to sixty hours of intensive work in actual rehearsal, covering a period of from three to six weeks. If there are character roles requiring subtle interpretation, more time should be allowed for actors to grow into the parts. This one thing, I believe, should be a fixed motto for all school players, "Anything worth doing at all is worth doing well." There can be no satisfaction in a shabby performance; worse, there can be in slipshod work no fit training for life.

Perhaps one should not say that there are plays entirely beyond the reach of amateurs. Personally, I rather doubt that there are; certainly we err all too frequently in picking on weak, spineless travesties of the drama in our effort to avoid too "heavy" plays. But it is true that there are many plays that it is not wise for school people, with the limited time and

resources at their disposal, to attempt. There is Shaw's *Candida*, for example, and Maeterlinck's *Blue Bird*, the one with its very subtle characterization, the other with its over-elaborate stage effects, required to create atmosphere and charm. Amateurs will naturally do best with plays of much action and distinct characterization. That is one of the reasons why George Ade's *The College Widow* and Shakespeare's *Taming of the Shrew* are nearly always so successful as school plays.

Unless there are students in sight for the cast with more than usual ability and experience, the so-called "one-man" or "one-woman" play should be avoided. *The Merchant of Venice* has to its credit long lists of dismal failures for the lack of an able amateur Shylock. *The Comedy of Errors*, on the other hand, with its more equal parts, gets along better. So, in general, the play with well-balanced parts has more chance to succeed.

The coach should know his play and should know his cast. Often the wisdom of choosing a certain play depends upon the kind of material to be had. It is not always that one would have a possible character for such a part as the Convict in *The Bishop's Candlesticks*, or as Galatea in *Pygmalion and Galatea*. May I say here that the English teacher or the dramatic coach should have more to say in the choice of our school plays. Pupils do not pick their own history texts, their own classics, their own science manuals; why is not the teacher's experience and judgment worth as much in matters dramatic?

2. The Stage and Scenery

Do not worry too much over the stage and scenery. When all is said, "The play's the thing." Good acting and expressive speech in an intelligent interpretation of character are the real needs in amateur dramatics. Careful settings, however, do help to produce the stage illusion, and, if not so emphasized as to draw attention, make the actor's work more effective; especially is this true where a certain atmosphere is needed.

But given a platform, a few willing helpers, and a little ingenuity, you can put on almost any desirable play. At the New York State Fair, in 1919, Professor Drummond of Cornell University converted a bare, shed-like building with a platform at one end into an attractive theatre with a good working stage. The writer has staged a number of plays with only a speaker's rostrum to begin with. Curtains judiciously used, a few strings of electric lights, some furniture, and a cast with the coöperative spirit did the rest.

It is a mistake to assume that the *right* setting should be either expensive or elaborate; it need only be fitting and suggestive. If attractive, all the better. Best results come when the scene in which the actor works fits so well that it is entirely unnoticed by the audience. Anything less than this, anything more, detracts.

3. Background and Exterior

Curtains, hung at the back and sides of a platform, in red, green, tan, blue, or gray, are the first step in making a stage. These may be in long strips hung from bars sixteen to twenty feet from the floor. These strips may be three or six feet in width so arranged that the whole appears as one piece. The spaces between may be used as entrances. If desired, these strips may be suspended from two semicircular bars, each swinging from the side and meeting in the center. This curtain arrangement is called a *cyclorama,* and may be used both for exteriors and as a background for interior sets. It is surprising how many effects may be secured through the use of the cyclorama, especially if some neutral shade like light tan is used. Played upon by different lights, dawn, sunset, dark night, noonday may be suggested; while, merely by setting the stage appropriately, a wood, a garden, or a desert, is indicated; with proper furniture the cyclorama may even serve as an interior.

4. Interiors

For interior sets frames nine to twelve feet high and in any width desired, covered with red, green, or brown burlap, will do admirably. Doors and windows may be made as in conventional box sets. By using different colors, say, brown on one side, green on the other, these frames may be reversed and so serve for two sets. In this case the doors should be swung on reversible hinges. A still more simple interior set, and one with even greater possibilities, consists of three or four screens, each made in three sections with reversible hinges. Almost any interior can be suggested by a proper arrangement of these screens.

5. Lights

A great deal is being done nowadays with lights. Footlights are not so popular as they were, but if desired they can be easily put in by stringing a row of lights at equal intervals, taping and tacking the sockets in place and fitting reflectors to each. Better results are secured by lighting the stage from the sides and ceiling only. In every school there are boys who have enough skill to fit up in the wings strong lamps with reflectors so as to flood the stage with any light desired. Not only may a softer, more mellow lighting effect be secured in this way, but a variety of tones and shades may be had to give atmosphere to the scene. It will do no harm to experiment with your lights. Don't be afraid of something new. "Our Little Theatre" in the South Bend High School, the first high school Little Theatre in America, by the way, has hit upon the unique plan of installing part of its lighting system in the hollow of half columns, so constructed as to present a solid front to the audience, but conveniently made so as to serve various purposes from the stage side. Strip and border lamps for sides and ceiling should be used; often they may be so employed as to furnish all the light necessary.

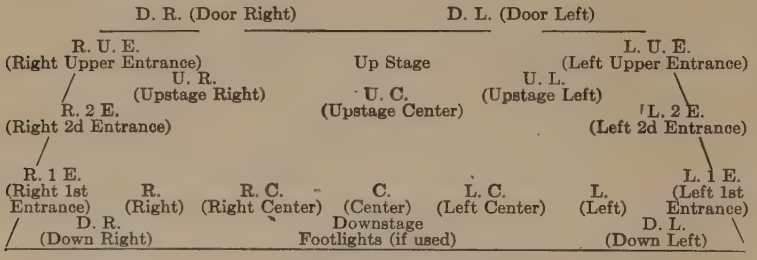
6. The Theatre Workshop

Whether the school has a stage or not, a theatre workshop is practical and economical. Here ingenious hands may make sets, paint scenes, may carry on lighting experiments, and work out all sorts of useful adjuncts to successful staging. As the same material may be used over and over, the expense is small in proportion to the possible results.

7. To the Amateur Actor

Here are a few simple rules for the beginner:

1. Learn the stage and stage terms. This is necessary in order to understand the directions given in play books and by the coach. For example, *up stage* is away from the audience, *down stage*, towards the audience. *Right* is always to the actor's right as he faces his audience. *Right center*, or *R. C.*, is to the right near the center, etc. The diagram will make these things clear. For the usual play three entrances are sufficient, one to the left, one to the right, one center, but in some cases more are needed.



2. Remember that success in acting depends upon hard work. Care as to details, severe concentration, perfect attention to the thing in hand, thoughtful study of your part and of the whole play are what will count toward a good production.

3. Learn to coöperate with other players and the coach. You are a part of a machine; every part must work perfectly or the whole is ruined.

4. As soon as you get your part, study the character you are to represent. Use your imagination. If possible get in touch with some

one living the life you are to portray. If you are Amanda or Celeste in *'Op o' Me Thumb* try to spend some time in a laundry; if you are to play Ezra Williams in *The Neighbors*, try to acquaint yourself with some one of the country-town type and study him.

5. Do not imitate, or depend on imitating, the coach. Work out your character for yourself as far as possible; but place yourself absolutely under the director's authority in all else. A play must have one supreme head, and one only, whose word is final authority.

6. Keep out of sight while in costume both before and after the play.

7. Come on the stage in character; stay in character every second. Remember that your exits and your entrances are important parts of your acting; study to make them natural and effective.

8. Do not show yourself conscious of your audience. You are for the time being in a little world all your own, with all your interests centered in that world.

9. At the same time never neglect or ignore your audience. Give them every chance to hear and understand all you say, and to catch and read your every facial expression.

a. Learn to speak in strong, clear, distinct tones. The voice is a fine instrument, upon which you may produce beauty and power in proportion as you are willing to spend thought, time, and energy in learning to use it. At the same time be conversational; speak as naturally as if you were conversing in a like situation. Never be "dramatic."

b. Wherever possible, while on stage, keep a half front to the audience; that is, be sure the foot upstage is ahead of the other. Except in rare instances, when the action actually demands it, do not talk with your back to the audience.

c. Do not permit yourself, while talking, to be hidden from the audience by another player or by furniture; in turn, do not cover another speaker from the audience.

d. Do not cross behind another player while you are speaking.

e. When you are the main actor in a scene, as far as possible work "down stage" and towards the center.

f. Unless the play specially provides for it, do not stand or sit in one position long.

g. Watch your lines. Suit your actions to the word and mood.

h. Note these suggestions:

(1) Rise or sit while speaking, usually where there is an idea

or emotion to prompt the act. Make the manner of sitting or rising fit the thought and feeling of the speech.

(2) Cross another character only when you are speaking; cross on some energetic speech that suggests action.

(3) The person crossed should countercross; that is, should move in the opposite direction at the same time the speaker, who nearly always crosses in front, changes position. This simplifies the whole action, and helps keep the stage balanced.

10. Learn the value of grouping. Effective stage pictures help in any play. If there are seven people on the stage they will not be strung out or bunched without system. They will be careful not to line up either to the right or to the left, or up and down stage; they will not bunch in one corner. They will probably find themselves in, say, three natural groups — two to the right, three in the center, and two to the left. These three groups may in turn form a larger group in the form of a triangle or semicircle. There will always be many exceptions to this particular arrangement, but the general principle will hold. Another thing, *keep* the stage balanced; that is, there should usually be about the same number of people on each side of center.

11. Do not overact. Simply be the character you are playing; do the things which that character in a similar situation in life would do.

12. Don't imitate movie stars; some of them are absurd enough. It is well to remember that you have your voice and words to aid you; no need to overdo the actions and facial expression.

13. Do not overdo the make-up. Get some one with the most experience possible and turn the work over to him. In general that make-up is best which is least apparent.

14. While the play is on, maintain perfect silence behind the scenes. Find your entrance and stay there until it is time for you to appear.

15. Be sure you have any properties you will need when you go on stage.

16. Do not get excited and frightened; what you have done dozens of times in practice you can do still better with an audience to inspire you. So-called "stage fright" is a silly bugaboo, experienced only by those who are ill-prepared or who do not live their parts.

V. Suggestive Exercises for Class

1. Divide the class into groups of from five to eight. Let each group select a leader. Let each group, with the help of the teacher, choose from

one to three plays for readings. (The number of plays handled by each group will depend upon the time to be allotted to this work.) The leader for each group will assign the parts and be responsible for the rehearsals. Work for a week or ten days before beginning the readings. It will help to use necessary properties and suggestive costumes. The stage may be the front of the classroom set with chairs for entrances. While preparation for the readings is going on the plays should be discussed in class. The best plays should be presented to the public.

The works of Shakespeare, Ibsen, Shaw, Yeats, Fitch, and any number of the best one-act plays, may be studied in this way. The work may be continued with profit for as long a time as can be devoted to the drama.

2. By way of variety, let each group be responsible for the presentation of a short original play based on some bit of local history or upon some school or town event.

3. Using some of the books and magazines suggested in this chapter take some time for special reports on:

The Little Theatre movement.
The American stage of today.
The one-act play.
The stage of Shakespeare.
Costumes and scenery for amateurs.
Some great actors of today.

4. Every school that is interested in the drama should have a library of good plays and of the best books on the drama and the stage. Give a high-class play, the proceeds to go toward founding such a library. From the catalogues and helps listed in this chapter pick your titles for the first order.

5. Try putting into dramatic form for a play-reading:

One of Hawthorne's stories.
Any short story you know.
A scene from some good novel.
The book of *Esther*.

6. For bodily and facial expression try the pantomime. While one student reads the piece let others act it out:

a. Lowell's *The Courtin'*.
b. The combat scene in *Sohrab and Rustum*.
c. The parting scene in *Ruth*.
d. The last scene in *The Lady of the Lake*, Canto VI, stanzas xxiii to xxix.
e. Divide the class into groups. Let each group choose a scene from some familiar book or poem to give in pantomime before the class. Let the students guess the scene represented.
f. Carry on this work, using stories from history, Greek mythology, or even scenes from plays.

7. Working with one or two others in the class, write several 500-

word imaginary dialogues. Use good colloquial English. Here are some suggestions. You will think of many other possible situations.

a. Beth and Mary discuss the new teachers on the walk home, the first Friday evening of the new school year.

b. A friend of the family, a middle-aged gentleman, who was engaged in war work in Europe, is calling. He finds John, high school junior, at home alone.

c. Hugh and Kate have been reading some of the latest novels. They have decided views. In the conversation they compare the new books with the classics.

d. Elderly Dr. Smith takes an automobile ride with his young friend James, a high school senior. They talk of James's future.

e. Aunt Jane has made up her mind that the photo play does more harm than good; she prefers one spoken drama to a hundred pictures anyway. Edward Jones does not agree.

8. Now tear up your written work and hold the conversation with your partner. If you like, impersonate your character.

9. Present-day writers of drama are usually careful to describe their characters. But often, especially in the older plays, one must get his idea bit by bit from hints dropped here and there throughout the play.

Study at least two long plays with the idea in mind of picking characters to fit the parts. Let each member of the class list the qualities for each character. To do this well one must watch every line in the play, every speech of each person, for hints as to the physical and mental make-up of characters. Working in pairs, cast your plays. Make a list of the qualities, physical, mental, and spiritual, of the characters in any two of the following plays: *A Midsummer Night's Dream*, *Twelfth Night*, Barrie's *The Twelve Pound Look*, Lord Dunsany's *The Lost Silk Hat*, Sutro's *Carrots*, Barrie's *The Old Lady Shows Her Medals*, Goldsmith's *She Stoops to Conquer*, Sheridan's *The Rivals*, Lewis Beach's *The Clod*, Sutro's *The Bracelet*, Gilbert's *Pygmalion and Galatea*, Kennedy's *The Servant in the House*, Gale's *The Neighbors*.

Now pick some one in your school or class for each part. A suggestion: In choosing casts for class work, experiment sometimes by picking just the opposite type of person from that which the part calls for — a very neat person for the slovenly type; a quiet, reserved girl for the talky girl; a noisy fellow for the bashful, tongue-tied lover, and so on.

Pick from the class or the school those who could best represent these characters:

Mr. Bill Snoddy, the stoutest citizen of the county, waddled abnormally up the aisle.

One old man was stalwart and ruddy, with a cordial eye, and a handsome, smooth-shaven, big face.

The other (old man) was bent and trembled slightly; his face was very white; he had a fine high brow, deeply lined, the brow of a scholar, and a

grandly flowing white beard that covered his chest, the beard of a patriarch.

She was small and fair, very daintily and beautifully made. . . . "It ain't so much she's han'some, though she is that — but don't you notice she's got a kind of smart look to her?" — What stunned the gossips, however, was the unconcerned and stoical fashion in which she wore a long bodkin straight through her head. It seemed a large sacrifice merely to make sure one's hat remained in place.

At his side strolled a very tall, thin, rather stooping — though broad-shouldered — rather shabby young man, with a sallow melancholy face, and deep-set eyes that looked tired.

Scene: The kitchen of a farmhouse on the borderland between Southern and Northern states, 1863.

Thaddeus Trask, a man of fifty or sixty years of age, short and thickset, slow in speech and movement, yet in perfect health, sits lazily smoking his pipe.

Mary Trask, a tired, emaciated woman, whose years equal her husband's.

George Coxey is a handsome, well-built, magnetic-looking youth of about twenty-five. He is dressed in the garb of a street-car conductor and carries his cap in his hands. He is inconvenienced by the novelty of his surroundings, but he is self-possessed and faces the unusual situation firmly.

Una is a charming, fashionable girl of twenty, with a suave blend of will and poise.

Maude, the florist's bookkeeper, young and fairly good-looking. Her voice drips with sympathy.

Grandma. She is very old. She is in bright-colored calico, with ribbons on her black cap. She does not leave her chair throughout the play.

Up to the open door comes Peter. He is tall, awkward, grave; long, uncovered wrists, heavy falling hands; but he has an occasional wide, pleasant, shy smile.

VI. Helps in Choosing a Play

1. Catalogues and Selective Lists

1. The Drama League of America: *A List of Plays for High School and College Production.* 736 Marquette Building, Chicago. 25 cents.

2. Drama League of Boston: *A Selective List of Plays for Amateurs.* Room 705, 101 Tremont St., Boston. 25 cents.

3. Frank Shay: *Plays and Books on the Little Theatre.* New York.

4. Gertrude Johnson: *Choosing a Play.* The Century Co., New York; or Gertrude Johnson, Madison, Wisconsin. $1.25.

Sensible suggestions for amateur producers; excellent bibliographies; lists for boys only, girls only, children and outdoor productions.

5. E. A. McFadden: *Selected List of Plays for Amateurs.* 113 Lakeview Ave., Cambridge, Massachusetts.

6. Samuel French: *Guide to Selecting Plays.* 28 W. 38th St., New York.

7. Sanger & Jordan: *Catalogue* (listing plays, with casts complete). Times Building, New York. $1.00.

8. American Play Co.: *Catalogue* (listing plays, with casts complete). 33 West 42nd St., New York. $1.00.

9. Norman Lee Swartout: *Catalogue, Advice Plays on Approval.* Summit, New Jersey.

10. F. W. Faxon: *The Dramatic Index.* Boston Book Company. $3.50.

An index to all current dramatic literature.

11. *Play List.* World Drama Promoters, La Jolla, California.

12. Houses and Brokers Putting out Catalogues:

These catalogues are of doubtful value, as all plays, good and bad alike, are indiscriminately advertised.

Walter H. Baker & Co., 5 Hamilton Place, Boston.
Dramatic Publishing Co., 542 S. Dearborn St., Chicago.
Eldridge Entertainment House, Franklin, Ohio.
Dick & Fitzgerald, 10 Ann St., New York.
Penn Publishing Co., 923 Arch St., Philadelphia.
The Drama, 736 Marquette Bldg., Chicago.
American Play Co., 1451 Broadway, New York.
Agency for Unpublished Plays, 41 Concord Ave., Cambridge, Massachusetts.
Mitchell Kennerley, 32 West 58th St., New York.
Stage Guild, 1527 Railway Exchange, Chicago.
Brentano, Fifth Avenue and 27th St., New York.
Alice Kauser, 1432 Broadway, New York.
Rumsey Play Co., 152 West 46th St., New York.

2. Books and Articles Worth Consulting

1. Gertrude Johnson: *Choosing a Play.* Section One. The Century Co., New York.

2. Barret Clark: *How to Produce Amateur Plays.* Chapter One. Little, Brown & Co., Boston.

3. Taylor: *Practical Stage Directions for Amateurs.* Chapter Two. E. P. Dutton & Co., New York.

4. Alma M. Bullowa: *The One-Act Play in High School Dramatics.* Quarterly Journal of Public Speaking, October, 1919, page 350. Banta Publishing Co., Menasha, Wisconsin.

5. Gladys C. Tibbets: *Better High School Plays.* The English Journal, February, 1918, page 98. University of Chicago Press, Chicago.

6. A. M. Drummond: *The One-Act Play for Schools and Colleges.* Quarterly Journal of Speech Education, October, 1918, page 372. Banta Publishing Co., Menasha, Wisconsin.

7. A. M. Drummond: *Fifty One-Act Plays.* Quarterly Journal of Public Speaking, October, 1915, page 234. Banta Publishing Co., Menasha, Wisconsin.

8. *Plays for Amateurs.* The University of North Carolina Record. Extension Series No. 36.

9. Ruth Riley. *Plays and Recitations.* Extension Division Record. University of Florida.

VII. Bibliography

1. Books on the Play and the Stage

Barret Clark: *How to Produce Amateur Plays.* Little, Brown & Co., Boston. $1.50.

Porter: *Stage Directions for Amateurs.* Drama League of America, Boston.

Henry Irving: *On the Art of Acting.* A. C. McClurg & Co., Chicago.

Lewes: *Actors and the Art of Acting.* Brentano's, New York. Out of print, but to be had in many libraries. $2.00.

Emerson Taylor: *Practical Stage Directions for Amateurs.* E. P. Dutton & Co., New York.

Rossini Fillippi: *Hints to Speakers and Players.* London.

Wolliscroft: *Chats on Costumes.* Stokes, New York.

G. P. Baker: *Dramatic Technique.* Houghton Mifflin Co., Boston.

Constance D'Arcy Mackay: *Costumes and Scenery for Amateurs.* Henry Holt & Co., New York. $1.75.

Edward Gordon Craig: *On the Art of the Theatre.* Dramatic Publishing Co., Chicago. $2.00.

Clayton Hamilton: *Studies in Stagecraft.* Henry Holt & Co., New York. $1.50.

Arthur Edwin Krows: *Play Production in America.* Henry Holt & Co., New York. $2.00.

Constance D'Arcy Mackay: *The Little Theatre in the United States.* Henry Holt & Co., New York. $1.75.

Moderwell: *The Theatre of Today.* John Lane & Co., New York. $1.50.

Dickinson: *The Insurgent Theatre.* W. B. Huebsch & Co., New York. $1.25.

Phelps: *The Twentieth Century Theatre.* The Macmillan Co., New York. $1.25.

Phelps: *Essays on Modern Dramatists.* The Macmillan Co., New York.

Harriet Finley Johnson: *The Dramatic Method of Teaching.* Ginn & Co., Boston. $1.25.

Porter: *The Stage of Shakespeare.* Drama League of Chicago.

Orie Latham Hatcher: *A Book for Shakespeare Plays and Pageants.* E. P. Dutton & Co., New York.

B. Roland Lewis: *Technique of the One-Act Play.* Luce & Co., Boston. $1.00.

James Young: *Making Up.* M. Witmark & Sons, New York. $1.25.

Fitzgerald: *How to Make Up.* Samuel French & Co., New York. 25 cents.

Hageman's Make-Up Book. Dramatic Publishing Co., Chicago. 25 cents.

2. Periodicals for the Dramatic Teacher

The Drama. Chicago. $2.00.

Theatre Magazine: Theatre Magazine Co., New York. $4.00.

The Theatre Arts Magazine. Detroit, Michigan. $1.50.

The Play Book: Wisconsin Players, Madison, Wisconsin.

The English Journal (timely articles): The University of Chicago Press. $2.00.

Quarterly Journal of Speech Education: Banta Publishing Co., Menasha, Wisconsin. $2.50.

3. Costume Houses

Surrage R. Cameron Costume Co., Chicago.

Fischer Costume Company, Los Angeles, California.

Fischer Costume House, Philadelphia.
Charles Chrisdie & Co., 562 Seventh Ave., New York.
Arthur W. Tams, 1600 Broadway, New York.
Lieber Costume Company, Omaha, Nebraska.

Make-Up Materials

Frederickson Hair Co., Los Angeles, California.
M. Stein Cosmetic Company, New York.
Charles Meyer, 26 & 28 Union Square, New York.
Arthur W. Tams, 1600 Broadway, New York.

Pageants and Pageantry

Hatcher: *A Book for Shakespeare Plays and Pageants.* Dutton & Co., New York.

Bates and Orr: *Pageants and Pageantry.* Ginn & Co., Boston.

Beegle & Crawford: *Community Drama and Pageantry.* Yale University Press, New Haven.

Percival Chubb: *Festivals and Plays.* Harper Bros., New York.

A. T. Craig: *The Dramatic Festival.* Putnam, New York.

Thorpe and Kimball: *Patriotic Pageants of Today.* Henry Holt & Co., New York.

Constance D'Arcy Mackay: *How to Produce Children's Plays.* Henry Holt & Co., New York.

A Manual for Pageantry. Pamphlet by Indiana University Extension Division, Bloomington, Indiana.

Robert Withington: *English Pageantry.* University Press, New York.

4. One-Act Plays

The Florist's Shop: Winifred Hawkridge.

A serious comedy showing the human side of life in a florist's shop; 3 men, 2 women; 40 minutes. A florist's shop. Requires girl lead with ability. Royalty. In *Harvard Plays,* Brentano's, New York.

The Bank Account: Howard Brock.

A serious play, wherein a man's simplicity and a woman's weak, selfish frivolity wreck a home; 1 man, 2 women. Easy to stage; especially recommended. Royalty. In *Harvard Plays,* Brentano's, New York.

The Land of Heart's Desire: W. B. Yeats.

Three men, 3 women; plays 30 minutes. Easy interior. Royalty. Samuel French, New York.

Bardell vs. Pickwick: Dickens.

Adapted from *The Pickwick Papers;* 6 men, 3 women; plays one hour. A court room. Walter H. Baker & Co., Boston.

The Courtship of Miles Standish: Longfellow.

Arrangement for stage with 2 male, 2 female characters. Interior Samuel French. New York.

Maid of Plymouth: Longfellow.

Five men, 1 woman; one hour; 8 scenes. Werner Publishing Co., New York.

The Neighbors: Zona Gale.

An excellent small town comedy, wholesome and good; 2 men, 6 women. Simple interior. Royalty. Huebsch, New York.

The Bishop's Candlesticks:

A serious play, adapted from *Les Miserables;* 3 men, 2 women; plays 30 minutes. The Bishop's living-room. Two strong men characters required for the Bishop and the Convict. Samuel French, New York.

The Mouse Trap: W. D. Howells.

A lively farce for 1 man and 5 women. Simple interior. Harpers, New York.

The Unexpected Guest: W. D. Howells.

Clever farce; 6 men, 6 women. A living-room. Harpers, New York.

A Likely Story: W. D. Howells.

A much-used farce; 2 men, 2 women. Interior. Harpers, New York.

Allison's Lad: Beulah Marie Dix.

A Civil War play; 6 men; plays 45 minutes. Prison interior. In Mayorga's *Representative Plays,* Little, Brown & Co., Boston. $3.00.

The Green Coat: Alfred De Musset.

Comedy of artist life of fifty years ago; 3 men, 1 woman. Costumes of the period. Easy and delightful. Interior. Samuel French, New York.

The Bracelet: Sutro.

Society comedy; 4 men, 4 women; plays 45 minutes. Costumes modern. Dining-room. In *Five Little Plays,* Brentano's, New York.

The Man on the Kerb: SUTRO.

Serious, depicting the tragedy of the honest unemployed. One man, 1 woman, 1 child. A basement "home." In *Five Little Plays*, Brentano's, New York.

A Marriage Has Been Arranged: SUTRO.

A delightful farce for 1 man and 1 woman of some experience. A conservatory; bright, clever dialogue. In *Five Little Plays*, Brentano's, New York.

Sunset: JEROME.

A rural play; 3 men, 3 women. Conventional interior: not difficult, though one experienced actor is needed. Walter Baker & Co., Boston.

Rosalie: MAX MAUREY.

Amusing comedy; 1 man, 2 women; interior. Samuel French, New York.

The Clancy Name: LENNOX ROBINSON.

A play with a strong dramatic appeal and a touch of moral heroism; 5 men, 1 woman. Interior. Permission to play and book from publishers, Maunsel & Co., 96 Middle Abbey St., Dublin.

The Kleptomaniac: MARGARET CAMERON.

An amusing comedy of the present day; 7 women; plays one hour. Always good. Samuel French, New York.

Her Tongue: HENRY ARTHUR JONES.

An excellent farce, with a good part for a skilful, voluble actress; 3 men, 2 women; 45 minutes. Easy interior. In *The Theatre of Ideas*, Doran Co., New York. $1.00.

The Goal: HENRY ARTHUR JONES.

A fine tragic piece for amateurs of some experience; 4 men, 2 women; 30 minutes. Rather elaborate interior. A play of literary and dramatic value. In *The Theatre of Ideas*, Doran Co., New York.

Trifles: SUSAN GLASPELL.

A drama of country life, with good parts for actors of some skill; 3 men, 2 women. A farmhouse kitchen. Royalty to author, Milligan Place, New York. Book from Frank Shay, New York.

Suppressed Desires: SUSAN GLASPELL.

An amusing farce in which a husband cures his wife of a disagreeable habit; 1 man, 2 women; a half hour. A dining-room. In *Provincetown Plays*, Frank Shay, New York.

The Striker: Oliver.

Serious modern play with good dramatic possibilities. Two men, 3 women; easy to stage. In *American Dramatists*, Badger, Boston. $1.00.

Sabotage: Hellem, Valcros, and D'Estoe.

A serious play of modern French life, with a tragic theme effectively worked out. Two men, 2 women, a child. A bedroom. One of the best of its kind for amateurs. *The Dramatist*, Easton, Pennsylvania. 25 cents.

Spreading the News: Lady Gregory.

A comedy which amusingly presents the foibles of everyday folk; 7 men, 3 women. An apple stall at a fair. Easy; great fun. Royalty. Samuel French, New York.

The Jackdaw: Lady Gregory.

A clever comedy for 4 men and 2 women. A shop. Royalty to French. Maunsel & Co., Dublin.

Hyacinth Halvey: Lady Gregory.

A worth-while play for amateurs; 4 men, 2 women. Street in front of postoffice. Royalty to French. Maunsel & Co., Dublin.

The Workhouse Ward: Lady Gregory.

A good comedy for players of some experience; 2 men, 1 woman. A workhouse ward. Royalty to French. Maunsel & Co., Dublin.

Quits: Alice Brown.

A college comedy; 2 men, 3 women. Interior. Walter H. Baker & Co., Boston.

Miss Civilization: R. H. Davis.

A breezy farce with a melodramatic touch; 4 men, 1 woman. A dining-room. Charles Scribner's Sons, New York.

Indian Summer: Meilhac and Halévy.

A delightful little comedy translated from the French; 2 men, 2 women. A parlor; costumes modern. Samuel French, New York.

The Post-Scriptum: Augier.

A bright little comedy for 2 men and 1 woman; 20 minutes. Easy interior; modern costumes. Samuel French, New York.

The Clod: Lewis Beach.

A serious play of the Civil War. Requires strong acting; 4 men, 1 woman. The kitchen of a farmhouse. In *Washington Square Plays*, Doubleday, Page & Co., New York.

The Boor: TCHEKOFF.

A sprightly farce for 2 men, 1 woman. Simple interior. Samuel French, New York.

A Marriage Proposal: TCHEKOFF.

An easy modern Russian farce; 2 men, 1 woman. A parlor of a country house. Some ingenuity needed to suggest atmosphere. Samuel French, New York.

Tradition: GEORGE MIDDLETON.

Serious modern play of American life; 1 man, 2 women. Sitting-room. Royalty. In *Tradition and Other Plays*, Henry Holt & Co., New York.

Waiting: GEORGE MIDDLETON.

Serious play of life and love in a small western town; 1 man, 1 woman, 1 child. A living-room. Royalty. In *Tradition and Other Plays*, Henry Holt & Co., New York.

Embers: GEORGE MIDDLETON.

Serious, 2 men, 1 woman. A living-room. Costumes modern. In *Embers and Other Short Plays*, Henry Holt & Co., New York.

The Hour Glass: YEATS.

Serious morality play; 4 men, 2 women, 2 children; one hour. Interior. Costumes not difficult but require care. Able actors are needed to play the Scholar and the Fool. Royalty. In *The Hour Glass and Other Plays*, Macmillan, New York.

A Pot of Broth: YEATS.

An amusing Irish farce; 2 men, 3 women, 1 boy, several neighbors. Easy costumes. Royalty. In *The Hour Glass and Other Plays*, Macmillan, New York.

The Lost Silk Hat: DUNSANY.

A clever little farce for 5 men. A street scene showing front door of a good residence. In *Five Plays*, Kennerley, New York.

The Maker of Dreams: DOWN.

A delightful little Pierrot fantasy; 2 men, 1 woman; may be played by 2 women, 1 man. Pierrot must sing. Gowan & Gray, London.

Dust of the Road: GOODMAN.

A serious play suitable for Christmas. Modern and easy to stage; 3 men, 1 woman; 30 minutes. The Stage Guild, Chicago.

A Game of Chess: GOODMAN.

A popular play for 4 men. Serious. Washington Square Book Shop, New York, or The Stage Guild, Chicago.

The Twelve Pound Look: Barrie.

A serious comedy; 1 man, 2 women. Simple interior. Modern. Very fine for experienced and skilful amateurs. Royalty. In *Half Hours*, Scribners, New York.

The Fifth Commandment: Stanley Houghton.

A serious comedy; 2 men, 2 women. Living-room; emotional situation. Royalty. In *Five One-Act Plays*. Samuel French, New York.

'Op o' Me Thumb: Fenn and Pryce.

A serious comedy with fine opportunities for good acting; 1 man, 5 women; time, 50 minutes. A laundry. Small royalty. Samuel French. 25 cents.

Carrots: Translated from the French by Sutro.

Serious; a pathetic little character study; 1 man, 2 women, 1 boy. Exterior. Samuel French, New York. 25 cents.

The Revolt: Ellis Parker Butler.

An amusing comedy for 8 girls. Samuel French, New York. 25 cents.

The Lion and the Lady: Marjorie Benton Cooke.

An amusing comedy, the tone of which reminds one of *The Taming of the Shrew;* 1 man, 2 women. Easy interior. Bright and clever as can be. In *Dramatic Episodes*, Dramatic Publishing Co., Chicago.

Close the Book: Susan Glaspell.

An American comedy of the present day; easy to stage; 3 men, 5 women; 30 minutes. A play dealing with modern college education. Walter H. Baker & Co., Boston.

A Proposal under Difficulties: J. K. Bangs.

A humorous skit by a well-known writer; 2 men, 2 women. Drawing-room. Permission and book from Harpers, New York.

Orator of Zepata City: Davis.

A drama of western life with an intense emotional appeal; 8 men, 1 woman; 30 minutes. A court room. Fine opportunities for good acting. Dramatic Publishing Co., Chicago.

The Dear Departed: Stanley Houghton.

A rather difficult but excellent comedy for amateurs with some experience; 4 women, 3 men. Interior. In *Five One-Act Plays*, Samuel French, New York. 75 cents.

5. Long Plays

The Romancers: Edmond Rostand.

An amusing romantic comedy in three acts by the author of *Chanticleer;* 6 male, 1 female, many supers. A garden divided by a wall. Easy to stage; always a success. Costumes, any period. Samuel French, New York.

Pygmalion and Galatea: W. S. Gilbert.

A whimsical comedy in three acts, based on the old Greek story; 5 men, 4 women. A sculptor's studio; Greek costumes. Penn Publishing Co., Philadelphia, or in *Original Plays,* Scribner's Sons, New York.

The Amazons: Pinero.

A comedy of modern English life. Suitable for amateurs with talent and a little ingenuity in stage setting; 7 men, 5 women. Girls dressed as men. A garden, conventional interior, a gymnasium. Needs some cutting. Royalty, $10. Walter H. Baker & Co., Boston.

Rosemary: Parker and Carson.

A comedy in four acts; 6 men, 4 women. One interior, two exteriors. Royalty. Sanger & Jordan, New York.

A Curious Mishap: Carlo Goldini.

A comedy of Dutch life in three acts; 4 men, 3 women. One interior, one exterior. Dutch costume. Dramatic Publishing Co., Chicago. 75 cents.

Strongheart: Wm. DeMille.

A modern college comedy; 17 men, 5 women, several supers. Scenes, simple interiors. A popular play suitable for high school students with some experience. Moderate royalty. Samuel French, New York.

The College Widow: George Ade.

A sparkling college comedy in four acts; 15 men, 10 women. "The best play of its kind ever written." One interior, 3 exteriors; easy to stage. Costumes modern. A play crowded with bright dialogue, lively action, and humorous situations. Royalty, $50. Sanger & Jordan, New York.

Secret Service: William Gillette.

A military play of 1860. Costumes of the period. Simple staging; 14 men, 5 women, any number of supers as soldiers. A sure success for actors with some experience. Royalty. Samuel French, New York.

The Importance of Being Earnest: Wilde.

One of the most delightfully sparkling comedies ever staged. Requires

actors of some experience, but high school students willing to work can handle it; 5 men, 4 women. Two interiors and a garden. Walter H. Baker & Co., Boston.

Monsieur Beaucaire: TARKINGTON.

A great success; 17 men, 14 women. Settings somewhat difficult. Royalty. American Play Company, New York.

The Man from Home: TARKINGTON AND WILSON.

A stirring comedy that makes one proud to be an American. Requires strong man lead, as it is a "one-man" play; 10 men, 3 women; settings fairly difficult. Royalty. Harpers, New York. $1.25.

Her Husband's Wife: A. E. THOMAS.

A clever American comedy in three acts; 3 men, 3 women. One interior, a drawing-room opening on veranda. Better for college, but within reach of skilful high school players. Royalty, $25. Apply to John W. Rumsey, 33 West 42nd St., New York. Book from Doubleday, Page & Co., New York. 85 cents.

Esmeralda: BURNETT.

A pleasing, wholesome play of sentiment and humor; 6 men, 5 women. Three acts. Easy to stage. Samuel French, New York.

Mary Goes First: JONES.

A comedy of character in three acts. English, modern, easy to stage; 8 men, 4 women. One interior. This is an amusing satire on social climbers. A Drama League Series play. Royalty. Doubleday, Page & Co., New York.

Milestones: BENNETT AND KNOBLOCK.

A play that is different; 9 men, 6 women. Action covers a period of 52 years — three generations. One scene throughout; set with changes of furniture to suit the period. Time 1860–1912. Costumes change with furniture. For book and permission to act, apply to Doran Co., New York.

Quality Street: J. M. BARRIE.

A popular play for school people. Has been played successfully by all-girl cast; 7 men, 6 women. Four interiors. Needs players with some experience. Royalty, $50. Sanger & Jordan, New York.

The Little Minister: J. M. BARRIE.

One of Mr. Barrie's best plays. Clean, wholesome, popular; 11 men, 4 women. Two interiors, 2 exteriors. Royalty, $50. Sanger & Jordan, New York.

The Professor's Love Story: J. M. Barrie.

Somewhat difficult, but within reach of hard-working amateurs; 7 men, 5 women. Two interiors, one exterior. Royalty, $50. Sanger & Jordan, New York.

Bird's Christmas Carol: Wiggins.

An adaptation of the story. Good play for a Christmas entertainment. Small royalty; apply to Alice Kauser, 1402 Broadway, New York. Book from Houghton Mifflin Co., Boston. 60 cents.

Nathan Hale: Clyde Fitch.

An American patriotic play; 9 men, 4 women, many supers. Simple staging. Walter H. Baker & Co., Boston.

Arms and the Man: Shaw.

Though somewhat difficult this is one of the few Shaw comedies within reach of school players; 4 men, 3 women. A bedroom, a garden, and a library. Costumes of the Balkan States. In Vol. I of *Plays Pleasant and Unpleasant,* Brentano's, New York.

You Never Can Tell: Shaw.

Rather difficult. English comedy in four acts; 6 men, 4 women. Staging somewhat elaborate. Requires skilful acting. A good play to put young actors on their mettle. Royalty, $25. Brentano's, New York.

Merely Mary Ann: Zangwill.

An English comedy in four acts; 9 men, 11 women. Three interiors. Rather difficult, with very long parts for Mary Ann and Lancelot. Requires cutting. Royalty, $25. American Play Co., 1451 Broadway, New York.

Mice and Men: Ryley.

An English comedy of 1786. Long difficult parts for Peggy and Embury. A pretty, romantic love story with plenty of fun; 6 men, 14 women. Three interiors, 1 exterior. Royalty, $25. Samuel French, New York. 50 cents.

The Private Secretary: Hawtrey.

An easy English comedy farce on the slapstick order; 9 men, 4 women. Two simple interiors. An old favorite with amateurs; lively and amusing. Royalty, $15. Samuel French, New York. 25 cents.

Fanny and the Servant Problem: Jerome.

A laughable farce by the author of *The Passing of the Third Floor Back.* English; 5 men, 17 women (only 5 women speaking parts). One interior throughout the acts. Royalty, $25. Samuel French, New York. 25 cents.

Caste: T. W. Robertson.

A worth-while drama by the author of *David Garrick;* 5 men, 3 women. A little long (2¾ hours), but may be cut. Interiors. Walter H. Baker & Co., Boston. 15 cents.

David Garrick: T. W. Robertson.

A comedy of English life of the 18th Century; 8 men, 3 women. Costumes of the period. Easy interiors. Penn Publishing Company, Philadelphia.

Cupid at Vassar: Owen Davis.

Delightful and amusing comedy of college life in four acts; 4 men, 9 women. Three interiors, one exterior. Always a success. Royalty, $25. Samuel French, New York.

Green Stockings: Mason.

Lively farce-comedy in three acts. Easy to stage; 5 men, 4 women. Controlled by Alice Kauser, 1402 Broadway. Royalty. Book from Samuel French, New York.

The Money Question: Dumas.

A French play with a serious purpose. In five acts; 5 men, 4 women. Samuel French, New York.

David Copperfield: Dickens.

Arranged in two acts; 10 men, 5 women. Samuel French, New York.

The Cricket on the Hearth: Dickens.

A delightful play of pathos and humor; 6 men, 7 women. Costumes of middle 19th Century. Easy and good. Penn Publishing Co., Philadelphia.

The Rivals: Sheridan.

One of the best comedies ever written; 7 men, 4 women. Street, simple interiors, a field. Old-fashioned costumes. Walter H. Baker & Co., Boston. 15 cents.

She Stoops to Conquer: Goldsmith.

Every school gives this most popular of amateur plays at least once; 7 men, 3 women. Easy interiors; costumes of the 18th Century. Any edition of Goldsmith. D. C. Heath & Co., New York. 60 cents.

Cranford: Merington.

Comedy based on Mrs. Gaskell's novel; 1 man, 9 women; may be played by all-woman cast; costumes of 1800. One easy interior. No royalty, but permission must be obtained from publishers, Duffield & Co., New York.

Pride and Prejudice: MacKaye.

Comedy based on Jane Austen's novel; 10 men, 10 women. Four interiors. Costumes of a century ago. Permission must be obtained from publishers, Duffield & Co., New York.

The Twins: Plautus.

The well-known Latin play upon which Shakespeare based his *Comedy of Errors;* 7 men, 2 women; plays one hour and a quarter. Simple interior. Samuel French, New York. 50 cents.

Comus, A Masque: Milton.

Four men, 2 women, attendants; one hour. A play with musical setting suitable for out-of-doors. Music may be obtained, at $10 a performance, from Miss Josephine Sherwood, Newtonville, Massachusetts, or from Leo R. Lewis, Tufts College, Massachusetts.

The Good-Natured Man: Goldsmith.

Eleven men, 5 women. Two interiors, one exterior. Costumes of the 18th Century. Dramatic Publishing Co., Chicago.

The Manœuvers of Jane: H. A. Jones.

A laughable play with good character parts for somewhat skilled amateurs; 9 men, 11 women. Costumes modern, English. Settings a little elaborate, though they may be simplified. Royalty. Samuel French, New York. 50 cents.

Silas Marner: Owen.

An adaptation of George Eliot's novel, in four acts; 19 men, 4 women. Some of the men's parts may be doubled. Easy to stage. A fine play for schools. Edgar S. Werner & Co., 43 E. 19th St., New York. 25 cents.

The Princess: Tennyson.

Adaptation of Tennyson's poem. Suitable for girls' schools.

1. Two hours, scenes simple or elaborate. Walter H. Baker & Co., Boston. 25 cents.
2. One and a half hours. Edgar S. Werner & Co., New York. 25 cents.

The Doctor in Spite of Himself: Molière.

A playful, good-humored farce suitable for a short entertainment; 6 men, 3 women; one hour and a quarter. A clearing in the wood; late 17th Century costumes. French. Samuel French, New York.

The Merchant Gentleman: Molière.

An old favorite with amateurs; a sure success; 11 men, 4 women. One rather elaborate interior. Good comedy with varied characterization and many laughable situations. Fencing, dancing, a wonderful Turkish masquerade. Samuel French, New York.

The Miser: MOLIÈRE.

Ten men, 4 women, attendants. One interior; costumes 17th Century. Dramatic Publishing Company, Chicago.

Phormio: TERENCE.

Eleven men, two women; five short acts; simple street scene. Suitable for girls' school. This good old Latin comedy is always a success. Samuel French, New York.

Alcestis: EURIPIDES.

The Elsie Fogerty version recommended by the Drama League is for performance by girls, but can be staged by a mixed cast; 6 men, 12 women, 2 children. Greek costumes. Staging simple; two hours. Walter H. Baker & Co., Boston.

Antigone: SOPHOCLES.

Five men, 3 women. Greek costumes; easy setting. Cuttings for high school students may be had from Walter H. Baker & Co., or from the Dramatic Publishing Company, Chicago. 15 cents.

The Trojan Women: EURIPIDES.

Three men, 5 women, chorus. Greek costumes. Ruins of Troy in background. Played by Chicago Little Theatre Co. Very tragic and somber, but effective. Longmans, Green & Co., Chicago.

Shakespeare: The following are recommended for amateurs:

A Midsummer Night's Dream.
The Comedy of Errors.
The Taming of the Shrew.
Julius Caesar.
Twelfth Night.

Shakespearean plays should be used by amateurs only when the players are willing to give extra time and effort to the work, and when a good coach is available. *The Ben Greet Shakespeare*, Doubleday, Page & Co., New York.

The William Warren Acting Version
The Granville Barker Version } Walter H. Baker & Co., Boston.

The Sad Shepherd: JONSON.

This romantic, poetic comedy can be made a great success by amateurs; 15 men, 6 women, many supers. Forest scenes; a good out-of-door play. *Everyman's Library*, E. P. Dutton & Co., New York.

Quentin Durward: WALTER SCOTT.

A dramatization of Scott's famous novel. First performed by the

Yale Dramatic Association; 17 men, 3 women, supers. Castle gardens, inn, courtyard of castle. Costumes, medieval French. Highly recommended for schools. Royalty. Yale Dramatic Association, New Haven, Connecticut.

The Fair Maid of the West: HEYWOOD.

Elizabethan play with popular appeal; 19 men, 2 women, supers. Costumes of the period. Scenes, simple or elaborate as desired. *Mermaid Series,* Chas. Scribner's Sons, New York. $1.00.

PART III

THE CONDUCT OF PUBLIC MEETINGS

CHAPTER I

THE SCHOOL ORGANIZATION

I. The Place of the School Organization in Education

There is no better means for the practice of public speaking in all its forms than the school society. One finds nowadays students banded together for almost as many purposes as are their parents and older brothers and sisters in grown-up organizations in the community. Here the best work in debate, dramatics, and in general speaking is done. The conditions for good speaking are better than the recitation room. Class work paves the way; it shows how things ought to be done; but here students *do*. Natural situations much like those of outside life call forth direct, purposeful speaking; the student is taking some real lessons in citizenship.

Every student should spend much time in at least one school organization, and should take an active part in the business meetings. Any one taking a course in public speaking will naturally have a special interest in this work. For the guidance of those who have something to do with school debating clubs, class organizations, dramatic societies, or what not, a few suggestions from one who has had long practice in these things may seem in order.

II. Suggestions Based on Experience

1. *Purpose* — Never form a club just for the sake of organizing. Let your society meet a real need. Have a purpose that is worth while, and stick to it.

2. *Members* — Admit as members only those who are alive to the importance of the work to be done. Carry on your roll as little "deadwood" as possible. Get rid of members who will not do anything.

3. *Officers* — Choose officers for ability, not on the basis of popularity alone. Avoid political maneuvering. Select men and women of merit and of known "staying power." Pick your officers as Dr. Primrose did his wife — for "qualities that wear." Inefficient, incapable, lazy officers will ruin any society in one term. Avoid the reëlection of a man who has made good—he will likely rest on his oars, relying on his reputation to carry him through. Anyway, give the other fellow a chance. In like manner avoid electing one already loaded down with offices in other societies; divided interests seldom lead to efficiency.

4. *A Program* — Lay out a program of action and never let down until the last meeting is successfully carried on. If you have decided to put on a debate every two weeks, put it on. Commit hara-kiri if you will, but don't kill all interest and all confidence by a blank in your schedule.

5. *Conduct of Meetings* — Conduct your meetings in a dignified manner. Anything else is disgusting. Adhere to strict parliamentary procedure in all business meetings. There is nothing finer than to know how to carry on a business meeting in a live, dignified, efficient manner. Have a regular order of business and adhere to it. Always begin on time.

6. *The Follow-up Habit* — You have asked Harry Jones to take a certain part in the program next month. He promises. Don't think for a moment your work is done. Follow him up; know that he is to appear. Enthusiasm for doing a hard piece of work soon dies out; and people who get things done soon learn that eternal prodding is the price of getting results.

7. *Enthusiasm* — If you can't be enthusiastic over your society, either the society is no good or you are not interested. In either case you don't belong in it; better get out.

CHAPTER II

WHAT TO DO AND HOW TO DO IT

Through custom there has grown up a body of rules to guide people who conduct organized meetings. The object of these rules is to help get things done in an orderly manner, in the shortest time possible, in a way that will be most satisfactory to every one present. One may master these rules by studying some book on parliamentary law, but the best way is to attend business meetings conducted by those who know, and to take part in them; later, to take charge of meetings and conduct them yourself.

The writer has seen not a few meetings where grown men and women had no idea of the right way to do things. Many high school and college graduates are absolutely lost when placed in the president's chair at a business meeting. This is a sad state of affairs. For an educated person not to know how to preside at a meeting and to carry it on in a dignified, orderly way is a disgrace. That no one who reads this book need fail at this point, dramatizations of the organization and conduct of meetings are given. They illustrate the few more common points that one should know to carry on the ordinary, everyday business session.

I. Forming an Organization

Stella Cross, Harry Stuart, and John Hanson are interested in forming a debating society for the Union High School. They have talked it over, and it is agreed that Harry Stuart shall post this notice:[1]

All students interested in organizing a live-wire debating society

[1] This notice is known as *The Call.*

in Union High School are requested to meet in Room 142, at 7:30 o'clock, Thursday evening.

Signed,[1]
Harry Stuart,
Stella Cross,
John Hanson.

On Thursday evening, the meeting takes place. In the meantime the three students have been busy talking up the new club. They have even sent out notes to students who might be interested urging them to be present. Eighteen people are on hand. Stella Cross is discouraged. Only eighteen after all their work! She had expected at least fifty. But Harry Stuart has looked the group over and is pleased; the very cream of the school are here, enough good material to start two debating clubs.

At exactly 7:30, Harry Stuart steps forward, raps for order, and declares:

The meeting will please come to order; I move that Richard Steele be made chairman of this meeting.[2]

STELLA CROSS:[3] I second the motion.

STUART: The motion has been made and seconded that Richard Steele act as chairman of this meeting. All in favor say *aye*.[4]

ALL except Steele[5]: Aye.

STUART: All opposed say *no*.

No response.

STUART: The motion is carried,[6] and Mr. Steele is made chairman. Will Mr. Steele please take the chair.

STEELE (*in the chair*[7]): Thank you for the honor. It would have been much more fitting if you had elected Mr. Stuart to this position, as he knows much more about the purpose of our meeting than I do. To punish him for putting me in this hard place I am going to ask

[1] Unsigned notices should never be posted.
[2] He might have said, "Will some one nominate a chairman."
[3] She does not rise. In a large assembly one who seconds a motion often rises, but in small meetings, rarely.
[4] The motion is now before the house ready for a vote. It has been *moved*, *seconded*, *stated*, and *put*. Usually after the chairman states a motion, a chance is given for discussion, but not here.
[5] Members do not vote on matters touching themselves.
[6] Or, "The ayes have it, and the motion is adopted."
[7] One who presides is *in the chair*, he is also spoken of as *the Chair*, and speaks of himself as *the Chair*.

him to prepare to tell us in a ten-minute speech just what we are here for and what we are expected to do.[1] I shall call on Mr. Stuart as soon as we have elected a temporary secretary and heard the call read.

We shall next proceed to elect a secretary: who shall it be?

GRANT SANDERS (*rising*): Mr. Chairman.

CHAIRMAN: Mr. Sanders.[2]

SANDERS: I move[3] that Grace Campbell act as secretary of this meeting.

GRACE SMITH (*without rising*): I second the motion.

CHAIRMAN: It has been moved and seconded that Grace Campbell act as secretary of this meeting; all in favor, say *aye*.

ALL: Aye.

CHAIRMAN: The *ayes* have it, and the motion prevails. Will you kindly take this seat at the table, Miss Campbell?

CHAIRMAN: The next order of business is to listen to the call. Will the secretary please read.

The Secretary gets a copy of the notice posted a week before and reads it.[4]

CHAIRMAN: Now Mr. Stuart will be kind enough to tell us more of the details.

STUART (*rising*): Mr. Chairman.

CHAIRMAN: Mr. Stuart.

STUART: There isn't much for me to tell that you don't all know. The idea of this meeting was to form a society to help get a little life into debate in this school. I guess you all know how we felt when Union got beaten out in the League last year. Some of us think, or know, in fact, that the trouble with us was we didn't know anything about debate; we don't get practice enough. Now Eagle Grove over there has two debating clubs, and they certainly showed us up last year. I say let's have a real live debating society, and show some of these people around here we can do something (sits).

MATTHEWS (*rising*): Mr. Chairman. (He is recognized.)

HANSON (*rising at the same time*): Mr. Chairman.

CHAIRMAN:[5] Mr. Matthews has the floor. (Hanson sits.)

[1] Good humor and a little playfulness are good qualities in a chairman.

[2] Having risen and obtained the recognition of the chair, Sanders now *has the floor*. No motion is legal until the mover has been so recognized.

[3] He might have said, "I nominate Grace Campbell," but the motion serves better here. Why?

[4] This need not always be done. Sometimes the chairman simply states the whole situation, or asks someone who is well informed to explain. Here both the call and the explanation are requested.

[5] The chair always has the right of choice in case two or more members want to speak at once. He will naturally recognize the one he sees first.

MATTHEWS: I heartily agree with what has just been said. We shall all get a lot of good out of a club like this, and I know that I, for one, am willing to take one night a week off to come here and cross swords with the rest of you in debate. I move that we organize a debating society.

RALPH COLLIS: I second the motion.

CHAIRMAN:[1] The motion has been made and seconded that we organize a debating society. Is there discussion?

HANSON (*speaking fast and excitedly*): I am for the motion; it's about —

CHAIRMAN: I'm afraid the gentleman is out of order; he has not been recognized by the Chair.[2]

HANSON: I beg pardon. Mr. Chairman. (He is recognized.) As I was saying, I am in favor of this motion. There are some of us taking that public speaking course under Mr. Stanley, and we need all the practice we can get out of class; besides, debating is a good way to keep up on some of these big questions we hear and read so much about; and then we've got to win those debates this year. I am for the club.

CHAIRMAN (*after a pause*): Are you ready for the question?[3]

(No reply, or some one may say *Question.*) The vote is on the motion that we organize a debating club.[4] All in favor signify by saying *aye.* (There is a chorus of *ayes* and but one *no.* The motion is declared carried.)

MR. STUART: Mr. Chairman. (He is recognized.) I move that the chair appoint a committee[5] of three to draw up a constitution for this society, to be ready to report next Thursday night.

EARLE WARREN: I second the motion.

CHAIRMAN: You have heard the motion. (He states it.) Is there discussion? (a slight pause) If not, all in favor of the chair's appoint-

[1] This is *stating the motion.* Not until a motion is so stated is it *before the house* for debate.

[2] The chairman should always insist on this point. In no other way can he control the meeting.

[3] While not always recognized by the manuals, this form of courteous inquiry on the part of the chair to be sure that no one wishes to speak further has come to be a widely established custom. Paul makes this question a part of stating the motion, but usage does not have it so.

[4] A chairman should always give the substance of the motion when he *puts* it, as this is called. There are four steps to be taken in the adoption of a motion: (1) presenting the motion from the floor — to make and second; (2) stating the motion by the chair; (3) putting the motion by the chair; (4) announcing the result.

[5] Committee work has come to be the most important and convenient means of transacting business that needs time and thought. Matters that require investigation or serious consideration are referred to a committee, which does its work as a miniature assembly and makes a report to be adopted or rejected as the society sees fit. In this way time is saved and greater efficiency is secured.

ing a committee to draw up a constitution to report next Thursday night, say *aye*. (The motion is unanimously carried, and so stated.)

CHAIRMAN: The chair appoints on this committee Mr. Stuart,[1] Mr. Warren, and Mary Stout. Is there further business?

GRACE CAMPBELL: Mr. Chairman. (She is recognized.) I believe we have forgotten something. Has any one asked permission of the principal to form the society?

STUART: Mr. Chairman. (He is recognized.) He has not been asked, but the notice has been posted for a week, and he has made no objection. Mr. Stanley is in favor of the society; I have talked to him.

GRACE CAMPBELL: Mr. Chairman (is recognized). That is not enough. I think we ought to ask permission of Mr. Stevens before we go any further. I move, Mr. Chairman, that the house elect a committee to see the principal and to find out how he stands in regard to this new society.

GRACE SMITH: I second the motion.

(The motion is stated, put, carried, and the result announced.)

CHAIRMAN: Whom shall we have on this committee?

RALPH COLLIS: Mr. Chairman. (He is recognized.) I move that Mr. Warren act as a committee of one to see Mr. Stevens in regard to this matter, and report back to the society at its next meeting.

SANDERS: I second the motion.

CHAIRMAN: As there was nothing in the original motion as to the number to serve on this committee, if there is no objection, shall we accept Mr. Collis' suggestion and appoint Mr. Warren a committee of one to see Mr. Stevens and report back to the society at its next meeting? (There is no objection.) As there seems to be no objection, Mr. Warren, you are made the committee.[2]

Is there further business?

MR. STUART: Mr. Chairman. (He is recognized.) I move that we adjourn,[3] until next Thursday evening at 7:30 o'clock, to meet again at that time, in this place.

HANSON: I second the motion.

[1] Although it is not necessary, it is common practice to appoint as chairman of a committee the mover of the motion to form the committee. Unless otherwise indicated, the first-named member is chairman.

[2] An able chairman often hastens business in this way. It should not of course be done where there is evidence of division of opinion, nor where the matter is of any great importance.

[3] The motion to adjourn may be made at any time except:
(1) When a member is speaking from the floor.
(2) When the society is engaged in voting.
(3) When the chair is stating or putting the question.
(4) During the verification of a vote.

CHAIRMAN: It has been moved and seconded that we adjourn until next Thursday evening at 7:30 to meet again at that time, in this place. Is there discussion?[1] (a pause). If not, all in favor signify by saying *aye*.

ALL: Aye.

CHAIRMAN: The motion prevails, and the meeting stands adjourned until next Thursday evening, at 7:30, when we shall meet again in this room.[2]

II. Second Meeting

On the next Thursday evening, a much larger group of students have gathered. Friends of debating in the Union High School have been talking their society up. Promptly at 7:30, Richard Steele takes the chair, with Grace Campbell at the table as secretary. Steele raps for order.

CHAIRMAN: We shall hear the minutes of the last meeting.

The Secretary rises and reads the minutes.[3]

CHAIRMAN: Are there any corrections to the minutes as read?

MR. HANSON: Mr. Chairman (is recognized). The secretary records that Mr. Collis was elected as a committee of one to see Mr. Stevens; I believe it was Mr. Warren.

CHAIRMAN: I think the gentleman[4] is right, is he not?

MISS CAMPBELL: The gentleman is right; it was my mistake.

CHAIRMAN: The minutes will then be corrected according to this suggestion. Are there further corrections? (a pause) If not, the minutes, as corrected, stand approved.

The next business[5] will be the report of the committee appointed to see the principal.

MR. WARREN: Mr. Chairman. (He is recognized.) The committee begs leave to report that in an interview in regard to the proposed debating club, our Principal, Mr. Stevens, declared himself very much in favor of such a society.

[1] Ordinarily a motion to adjourn is not debatable, but is stated and put at once without opportunity for debate or amendment, but it is different when the motion includes the time and place to which to adjourn.

[2] It is through such meetings as this that all organizations are begun. Sometimes a meeting is called for some special purpose, such as to make a protest or draw up a petition. In such cases the temporary organization is dissolved as soon as it has done its work. This meeting is merely adjourned to meet again to complete its business.

[3] The minutes of a meeting are the Secretary's record of all that takes place. Minutes should be kept in a permanent record book for future reference.

[4] In parliamentary procedure members are not spoken of by name, but as *the lady* or *the gentleman*.

[5] Roll call usually just precedes or follows the reading of the minutes, but there is no roll call at this meeting as the organization has been only temporary.

CHAIRMAN: You have heard the report of the committee; if there is no objection the report will be accepted.[1]

We shall next hear the report of the committee on Constitution.

MR. HANSON:[2] Mr. Chairman. (He is recognized.) Your Committee appointed to draw up and present a Constitution begs leave to submit the following report: The Committee has met, and after much discussion is ready to present the following Constitution for your consideration.

CONSTITUTION AND BY-LAWS

CONSTITUTION

ARTICLE I

Name

The name of this Society shall be the *Pro and Con Debating Society of the Union High School of Pendleton.*

ARTICLE II

Object

The object of this Society shall be to promote interest in the study of public questions, and to develop excellence in practical debating.

ARTICLE III

Membership

Any student of Union High School may become a member of this organization by complying with the conditions of membership as set forth in the By-Laws.

ARTICLE IV

Officers

The Officers of this Society shall be a President, a Vice-President, a Recording Secretary, a Corresponding Secretary, a Treasurer, and a Critic.

[1] Such an informal report need not be written, and is accepted by silent assent, rather than by voting.

[2] The chairman of a committee reports, except in the rare case where he does not agree with the other members. He or some other member dissenting from the majority report may then present a minority report, which, when placed before the Assembly, becomes in effect a proposed amendment to the report of the majority.

ARTICLE V

Meetings

This Society shall meet every alternate Thursday evening during the school year, beginning with the second Thursday after school opens in the fall.

ARTICLE VI

Amendments

This Constitution may be, by a two-thirds vote, amended at any regular meeting, providing written notice of such amendment has been given at the previous meeting.

BY-LAWS

ARTICLE I

Tenure and Duties of Office

Section 1. The tenure of office shall be for one semester.

Section 2. The President shall preside at all meetings of the Society, shall hold himself largely responsible for the success of the activities of the organization, and shall make report of the work of the Society at the last meeting before his term expires.

Section 3. In the absence of the President the Vice-President shall perform the duties of that office. The Vice-President shall be ex-officio Chairman of the Program Committee, and shall be responsible for all programs.

Section 4. The Corresponding Secretary shall have charge of all correspondence of the Society.

Section 5. The Recording Secretary shall keep the minutes of the meetings of the Society, shall keep the roll, and shall perform such other duties as may naturally fall to such an office.

Section 6. The Treasurer shall be the Custodian of all the funds of the Society. He shall collect dues and assessments, shall keep an itemized account of receipts and expenditures, file receipts for all payments, and present a full report at the expiration of his term of office.

Section 7. The Critic shall be a faculty member chosen because of his interest in debate, and his special fitness for giving helpful suggestions for the good of the Society.

ARTICLE II

Elections

Section 1. Election shall be held at the second from the last meeting in each semester.

Section 2. Nominations shall be made by a committee selected in advance by the President. This committee shall name at least two candidates for each office.

Section 3. All elections shall be by ballot.

Section 4. A majority vote of those present shall be necessary to elect.

ARTICLE III

Membership

Section 1. Students signing this Constitution shall be Charter Members.

Section 2. New members may be added in the following manner: The name of the prospective member may be proposed by an old member at any regular meeting of the society. At the following meeting this name shall be voted upon by ballot; a two-thirds vote of those present shall be necessary to election. When the candidate has then paid his initiation fee his name shall be added to the roll by the Secretary.

Section 3. Honorary membership may be conferred upon a faculty member or any other person not a student of this school who may show unusual interest in the work of the Pro and Con Society.

ARTICLE IV

Committees

Section 1. There shall be a Nominating Committee of three, to be selected by the President at the last meeting before the time for each regular election. This committee shall select two suitable candidates for each office.

Section 2. There shall be a Membership Committee whose duty it shall be to keep on the lookout for new members, and to investigate the records of students who apply for membership.

ARTICLE V

Dues and Assessments

Section 1. An initiation fee of one dollar shall be charged.

Section 2. The regular dues shall be fifty cents a semester.

Section 3. General assessments to meet special expenses may be levied at any meeting by a two-thirds vote.

ARTICLE VI

Quorum

One-half of the members of this society shall constitute a quorum.

Respectfully submitted,

John Hanson,
Carle Warren,
Mary Stout.

Mr. Chairman, I move that the report of this Committee be adopted.[1]

Mr. Warren: I second the motion.

Chairman: The question is now on the adoption of the Constitution and By-Laws as read. I believe it is customary in adopting a Constitution to consider each separate article by itself to find if there are changes that the members wish to make. The Secretary will please read Article I.

(The Secretary reads.)

Are there any amendments?[2]

Grace Campbell: Mr. Chairman, I do not care much for the name *Pro and Con Society*. I believe it better to name our society after some great American speaker, a name that carries within itself dignity and force and a suggestion of what our Club stands for. I move, Mr. Chairman, that the Article be amended by striking out the words *Pro and Con* and substituting *Roosevelt*.[3]

Dan Morgan: I second the motion.

Chairman: You have heard the motion, that we shall amend Article I by striking out *Pro and Con* and by substituting *Roosevelt*. Is there discussion?

Mr. Hanson: Mr. Chairman, I am sure we all love and admire Theodore Roosevelt, and the Committee considered this name among those of Bryan, Wilson, Webster, and others. But we decided that the name *Pro and Con Society* would be more suggestive of what we stand for than the *Roosevelt*, the *Bryan*, or the *Webster Society*. Half of the Clubs that are named after some man are formed to study his life and work — like the Browning Clubs, and the Shakespeare Clubs, and so forth. Besides, did Roosevelt win his fame as a debater? I think *Roosevelt Club* would be a much more appropriate name for a society organized to study politics, or government, or travel. *Pro and Con* means just what it says; we are a debating society, coming together to discuss questions pro and con. Let's call ourselves the *Pro and Con Society*.

Mr. Hendricks: Mr. Chairman, I agree with the gentleman who has just spoken. I like the name *Pro and Con* because it is different. I don't know of any other Pro and Con Society in this State; I don't think it's any crime to be different, either. I like the sound of *Pro and Con*; let's have it (sits).

[1] It is in good form for one who reports for a committee to move the adoption of its report as soon as he has finished. If he does not, some other member of the committee should make the motion. This gets the report before the society.

[2] Nearly all motions may be amended or changed, if in so doing the wording may better express the will of the society. In this case the article under discussion is in effect a main motion, and may be so amended.

[3] This is called amendment by substitution.

CHAIRMAN: Is there further discussion? (a pause) If not, all in favor of the motion that *Roosevelt* shall be substituted for *Pro and Con* signify by saying *aye*. Contrary, *no*. The *noes* have it, and the amendment is lost. Are there further amendments? (There are none,[1] and the Chair goes on to Articles II and III, which are passed over without amendment. The Secretary has read Article IV.)

CHAIRMAN: Are there amendments to Article IV as read?

MR. SANDERS: Mr. Chairman, I believe it is entirely unnecessary in a Society of this kind to have a Corresponding Secretary. There will be little correspondence, and such as there is may be easily handled by the Recording Secretary. I, therefore, move that this article be amended by striking out the words, *Corresponding Secretary*.

MISS CROSS (*rising*): I agree with the gentleman who has spoken. Let's have as little useless machinery as possible;[2] I second the motion.

MR. MATTHEWS: I notice, Mr. Chairman, that this article does not provide for a Sergeant at Arms. We ought to have one. I move the article be amended by adding after the word Critic, Sergeant at Arms.

MR. STUART: I second the motion.

CHAIRMAN: We can consider but one main amendment at a time;[3] I am afraid the gentleman making the motion in regard to the Sergeant at Arms is therefore out of order until we have disposed of the first amendment. The question is now on the adoption of the motion to amend by striking out *Corresponding Secretary*. Is there discussion? (silence) All in favor of the amendment to strike out the words *Corresponding Secretary* say *aye*. Contrary, *no*. The motion is carried. Are there further amendments?

MR. MATTHEWS: Mr. Chairman, I move that the words *Sergeant at Arms* be added[4] after the word *Critic*.

MR. STUART: I second the motion.

CHAIRMAN: You have heard the motion. Is there discussion?

MISS CAMPBELL: I believe we should have two Sergeants at Arms; I move, Mr. Chairman, that the motion before us be amended by adding the words *two*.

MISS SMITH: I second the motion.

[1] This does not mean that the article is finally adopted; it is only clear that as it now reads it is satisfactory to the majority of the members present.

[2] It is not at all uncommon for the mover of a motion and its second to give reasons for their action and thus prepare the way for the idea before actually stating the motion or second.

[3] Any motion may be amended as many times as desired, but only one main amendment may be pending at once. This main amendment may, however, be itself amended.

[4] This is amendment by addition.

(The question is stated by the Chair.)

MR. WARREN: Mr. Chairman, may I ask what these Sergeants at Arms would do?

CHAIRMAN: Will the lady who made the motion answer the question?

MISS CAMPBELL (*rising and addressing the Chair*): Certainly, Mr. Chairman.[1] They would act as doorkeepers, tellers at elections, ushers at open programs, and would perform such duties as might require physical exertion, such as arranging chairs and tables on the platform for debates, quieting a riot,[2] or anything like that.

CHAIR: Is there further discussion? (silence) The question is on the adoption of the amendment to the amendment providing for the addition of the word *two* before *Sergeants at Arms*. Those in favor say *aye*. Opposed, *no*. The *ayes* have it, and the question recurs to the amendment to the main motion as amended to the effect that the words *two Sergeants at Arms* be added to the article. Those in favor say *aye*. Opposed, *no*. The motion is lost.

MISS CAMPBELL: Mr. Chairman. That vote was pretty close; I call for a division of the house.[3]

CHAIRMAN: All in favor of the amendment stand. (Secretary and Chair count.) All opposed stand. The vote stands twenty-one for, and eighteen against. The motion is carried, and the amendment is adopted.

Are there further amendments to Article IV? (silence) If not, will the Secretary please read Article V. (And so on until the Constitution, article by article, is perfected to conform to the will of the society.)

CHAIRMAN: The question is now on the adoption of the Constitution and By-Laws[4] as amended. All in favor say *aye*. Contrary say *no*. The *ayes* have it, and the Constitution and By-Laws are adopted.

The next business in order is the election of officers for the permanent organization we have formed.

MR. MATTHEWS: Mr. Chairman (is recognized). I believe our chair has overlooked the fact that the Constitution should be signed by all who wish to become Charter Members. I move, therefore, that we take a recess of five minutes in which we may sign the Constitution and By-Laws.

[1] Members should always carry on any kind of conversation — questions and answers, etc., through the chair.

[2] Such an attempt at humor is not out of place even in serious discussion.

[3] Where the voting by *ayes* and *noes* is close, a *division of the house* is often called for either by the chair or some member; this means a rising vote. The secretary counts and records the result. Had the vote been a tie the chairman would have cast the deciding vote.

[4] The Constitution and By-Laws are often adopted separately, but the two are usually so closely bound together that the above treatment seems the better.

MR. STEELE: I second the motion.

(The motion is stated, put, and carried. The recess is taken, and at the end of five minutes the Chairman raps for order.)

Exercises

1. Using the above as a guide, form a temporary, then a permanent organization. Give every member of the class a chance to act as chairman, if possible. Drill along this line should continue until the whole process of organization is clear to all.

2. Go on from this point into regular business meetings of the society you have formed. The work may be made more interesting by bringing before the society matters of local interest, in the form of motions, resolutions, etc. Lively debate is sure to follow.

3. Having got this far, study such manuals as *Robert's Rules of Order*[1] and *Paul's Parliamentary Law*[2] for a more detailed knowledge of correct parliamentary procedure.

4. Attend conventions and other business meetings to find how things are done. In your own meetings try each other out; put your chairman to the test in matters of parliamentary practice.

[1] Scott, Foresman & Co., Chicago.
[2] The Century Company, New York.

CHAPTER III

HOW TO MAKE THE MOST OF A PUBLIC MEETING

As a rule the best speeches can be made only at public meetings. So the success of the speech is closely bound up with the character of the meeting and the conditions under which it is held. One who goes everywhere to speak to the people, and who attends meetings of every description to hear others speak cannot fail to be often annoyed, distressed, even sorely depressed, by the absence of skill and good sense on the part of men and women responsible for the calling and conducting of public meetings. There is often untold waste and disappointment, owing to lack of wise leadership. Men and women in charge of public meetings frequently show surprising ignorance or indifference. It is the duty of every good citizen in a democracy such as ours to gain skill in dealing with public assemblies, for the welfare and happiness of communities are often wrapped up in those efforts. The writer so often sees the bad effects of the poor management of church services, civic rallies, educational meetings and gatherings in the interest of good fellowship and social enjoyment, that he wishes he might offer helpful hints, out of the abundance of his experience, to men and women who may be called upon to lead in public assemblies. Most people who have these public duties pressed upon them, and who fail so sadly to measure up to the situation, are themselves speakers. So they as much as their neighbors — even more, perhaps — suffer hardship, embarrassment, and chagrin.

I. The Outside Speaker

A chief object of public meetings is to hear some able and accomplished speaker from a distance on some civic, moral, or cultural theme. To secure such a speaker is, of course, no easy

matter. No doubt it will cost a good deal of money to provide such a man, even though he receive no pay himself for the lecture. The person, committee, or institution under whose auspices the address is to be given will necessarily have given much time and thought to the occasion. It will take much of the time of the speaker who comes to give the address; and it goes without saying that in various ways time and money and energy have been expended by wise and good people in the city. Now, in view of all the time and talent, and money, and effort that have been laid out upon this worthy public event, is it not self-evident that the community should focus upon the hour and a half or two hours, during which the fruit of the entire enterprise is to be brought forth, the utmost unity, skill, and efficiency? For two hours, the solitary aim of the management and all interested citizens should be the full, happy, unqualified realization of the cherished hopes of the city in this meeting.

Yet how often a great public event falls flat! The meeting has been poorly advertised. The place and the hour have not been clearly indicated. Other very important public meetings have been set for the same evening, or some popular social affair is in full swing. Perhaps when the audience begins to assemble, the hall is unopened and unheated. Or, possibly, the room is in disorder. Very likely there are not enough seats. The chairman is late; or there has been no chairman appointed. No one seems to know who is in charge. There was to have been some music; but the musicians have failed to arrive; or have come and (musician-like) are restlessly waiting to perform so that they may leave. Or, if the room is open on time, and all is warm and bright and inviting, and the crowd present and eager, the chairman on time, the speaker ready and eager, very likely some announcements are made that turn out to be speeches. Perhaps a committee is called upon to report; and the Chairman, thrilled and magnetized by seeing such a vast

and eager audience before him, yields to the temptation to exhort as well as report. Then a motion may be made and a lengthy discussion ensue. Half or three-quarters of an hour after the time set for the visiting speaker to begin his address, the Chairman, in a good many "well-chosen remarks," introduces some very honorable but very ancient and dull citizen to present the speaker of the evening. At last, about the time that many of the audience feel that they are compelled to go, the orator — himself by this time weary, and nervous, and very possibly out of humor — gets on his feet well aware that a golden opportunity has been squandered, and that, at best, he can barely redeem the occasion.

The writer had a recent experience that well shows how a bungling committee and an inefficient chairman can ruin an evening. There were to be two speeches of forty-five minutes each. The meeting was to begin promptly at 7:30 o'clock, with the writer giving the opening speech. At 7:30 the crowd was there, so was the writer. But the chairman had not yet appeared, neither had the other speaker. The audience waited and became restless; at 8:15 came a member of the committee in charge to say that the chairman would be there soon; at 8:25 the chairman arrived, smilingly and leisurely, with the second speaker, and — two other speakers. The committee had decided to use this opportunity to drag in two local celebrities. The committee had also found it wise to have these two speak first. At 8:30, exactly one hour past the appointed time, the chairman and his galaxy of orators sallied onto the platform. About the same moment, various members of the audience began to file from the hall. Those who remained were plainly irritated. After sundry explanations and an elaborate introduction on the part of the chairman, the first local celebrity took the floor. When at the end of thirty minutes he sat down, quite a sizable delegation of the audience rose and left. "Gad, man," complained the original second speaker of the

evening, as Mr. Smith came back to his seat, "you've driven them all home." The next local celebrity consumed twenty-five minutes. A still larger section of the audience drifted out. When the third speaker, fat, wheezy, and full of his subject, had subsided into silence, the writer arose at 10:20 to face the handful of people left, himself too nervous and worn to make a fit speech, his audience too tired and cross to listen.

The remedy for such farces is almost self-evident. He who would conduct a successful public meeting need only follow these few simple rules:

1. Plan; plan all the details of your meeting ahead, before there is a word of publicity. Arrange for the exact time, the place, the speaker, the chairman.
2. Then advertise widely and consistently.
3. See that everything is ready and in order — the hall heated, lighted, opened, the ushers ready, and the musicians in place. Do all this yourself; don't depend on Jones. Then see that the speakers are on the platform on time. Impress it upon them in advance that the meeting must begin *on time*.
4. As the clock strikes the appointed hour, see that the chairman opens the meeting.
5. Make it a rule to avoid any matter of business at such a time. If there is business to attend to let it come after the speech has been made.
6. Let the introductory speech be short, never more than five minutes in length. Let it be spicy and pointed, such as to center attention on the speaker and to arouse interest in him and in what he has to say.
7. Avoid the bad habit, if you are chairman, of rehashing the good points of the address for the edification of the audience after the speaker has finished.

These suggestions followed out, along with the use of tact, good humor, and common sense in handling an audience, will work wonders in making public meetings things of efficiency and delight.

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